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*With the sanction of the Science and Art Department of the Committee of Council on Education.*

# FRENCH WOOD CARVINGS

FROM THE NATIONAL MUSEUMS

PRINTED IN COLLOTYPE FROM PHOTOGRAPHS SPECIALLY TAKEN FROM  
THE CARVINGS DIRECT

EDITED BY

ELEANOR ROWE

AUTHOR OF 'HINTS ON WOOD CARVING'; 'HINTS ON CHIP CARVING'; 'STUDIES FROM THE MUSEUMS'; ETC.

MANAGER OF THE SCHOOL OF ART WOOD CARVING, SOUTH KENSINGTON

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THIRD SERIES

SEVENTEENTH AND EIGHTEENTH CENTURIES

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*EIGHTEEN PLATES, WITH DESCRIPTIVE LETTERPRESS*



B. T. BATSFORD, 94 HIGH HOLBORN, LONDON

1897

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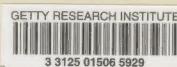
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*With the sanction of the Science and Art Department of the Committee of Council on Education.*

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THIRD SERIES

SEVENTEENTH AND EIGHTEENTH CENTURIES



B. T. BATSFORD, 94 HIGH HOLBORN, LONDON

1897

# FRENCH WOOD CARVINGS

FROM THE MUSEUM OF THE  
METROPOLITAN MUSEUM OF ART

BY  
J. H. COLEMAN

NEW YORK  
THE METROPOLITAN MUSEUM OF ART



PRINTED BY THE METROPOLITAN MUSEUM OF ART

## P R E F A C E .

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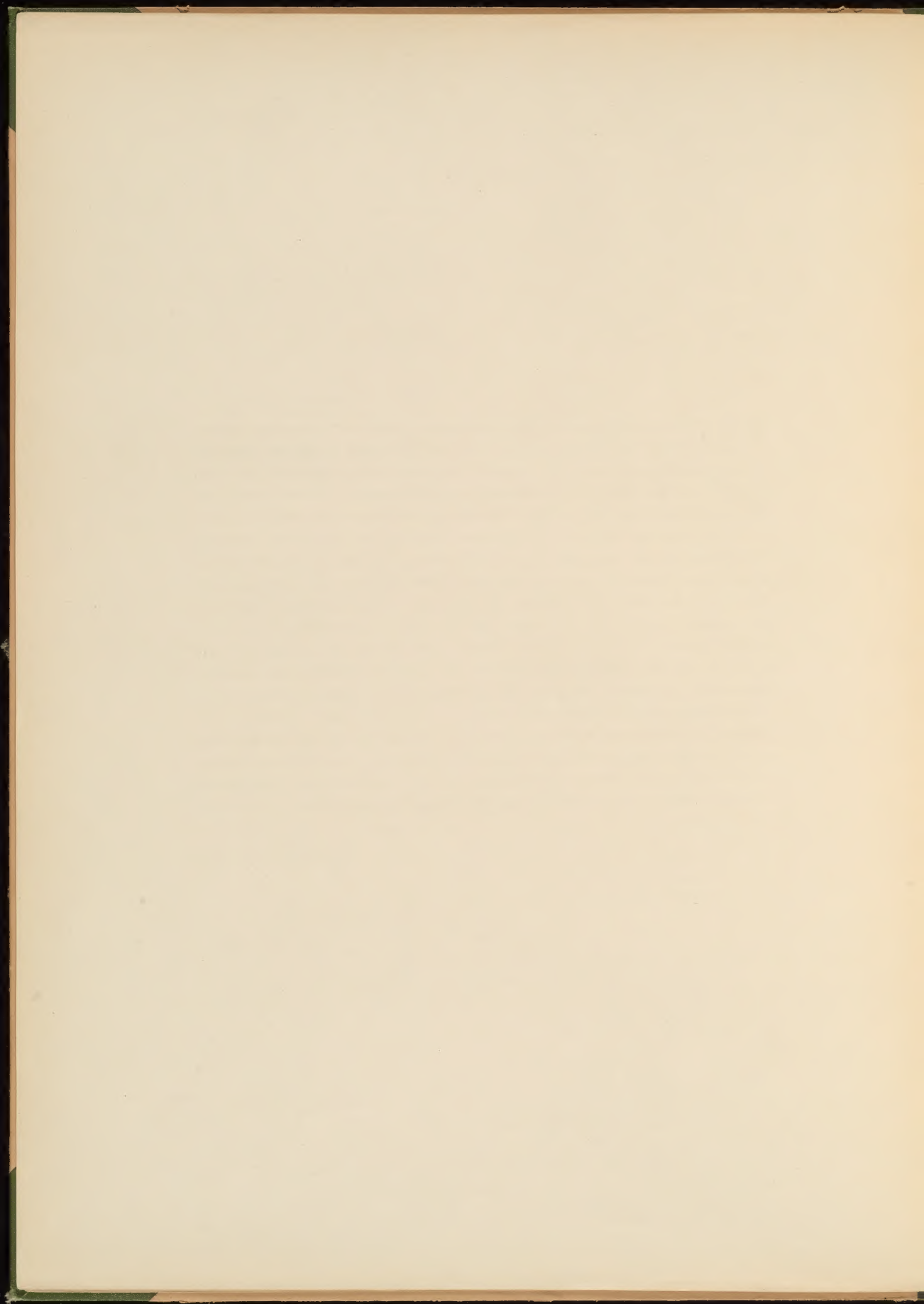
THE First and Second Series of this work comprise Gothic and Renaissance examples of the fifteenth and sixteenth centuries. This, the Third Series, is composed of carvings of the seventeenth and eighteenth centuries, in the styles usually known as Louis XIV., Louis XV. and Louis XVI. This classification is generally admitted to be very unsatisfactory, but it is doubtful if one would not add to the difficulties by increasing the number of styles.

A writer in the 'Dictionary of Architecture,' issued by the Architectural Publication Society, says, the only logical thing to do is to subdivide the reign of Louis XIV. into six periods, that of Louis XV. into eight, and that of Louis XVI. into three, calling each after the artist or the person whose influence was paramount. All I would ask the student to bear in mind is, that in the early, middle, and late periods of Louis XIV. and Louis XV., distinct varieties are to be found, which should be duly noticed. On no point of French art is there so much difference of opinion, as on the dates to be assigned to the carvings of these reigns. Not only do experts take entirely different views, but hardly any two books agree on the subject, except, of course, in cases that can be proved by documentary evidence. The examples here selected have been chosen with a view to make known the carvings in our national museums rather than to give a chronological series of the styles, which our collections do not admit of. This, however, should in no way detract from their value to the student, for whose further assistance a list of the books consulted will be found at the end of the letterpress.

ELEANOR ROWE.

46 PEMBROKE ROAD, W.  
*December 1896.*







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FRENCH WOOD CARVINGS  
OF THE  
SEVENTEENTH AND EIGHTEENTH CENTURIES.  
SELECTED FROM OUR NATIONAL MUSEUMS.

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IN preparing a short sketch of a large and complicated subject it is difficult to judge which points will be the most useful to students, and I can only hope to suggest a method of study which can be worked out by those who desire to possess a fuller knowledge of the styles which prevailed during the reigns of Louis XIV., XV. and XVI.

*Firstly.* Read the contemporary history.

*Secondly.* Make a list of the leading architects and sculptors of each reign, noting any information that is obtainable about them.

*Thirdly.* Consult the best books giving illustrations of the various styles, with the designs of some of the well known men, and examine the characteristics of each.

No books or illustrations, however, can supply the knowledge to be gained from a study of the buildings themselves, and nowhere can the architecture and the interior decorations of these periods be better studied than at the palace of Versailles and the "Grand" and "Petit Trianon."

A hunting box built at Versailles by Louis XIII. in 1632, formed the nucleus of the palace, which was begun in 1661 from plans supplied by the architect Le Vau. He was succeeded in 1670 by Jean Hardouin Mansart, who completed the building in 1680, although the king had taken up his residence there in 1672. In 1699 Mansart began the chapel, which was finished by Robert de Cotte in 1710. The theatre was built by J. A. Gabriel, 1753-70, and also part of the wing near the chapel, including the royal banquetting room. The whole of the interior was completely rearranged and redecorated under Louis Philippe, when a great deal of the carved wood panelling was taken down.

Adjacent to the palace is the "Grand Trianon," begun by Jean Hardouin Mansart in 1687, continued by Robert de Cotte, and by him completed in 1708. Here, in the dainty boudoir of Madame de Maintenon, whom Louis had married in 1685, the king hoped to find rest from the fatigues of the incessant court ceremonials, for which in his declining years he had neither health nor inclination.

"Le Petit Trianon" was built by Gabriel, in 1766, for Louis XV., who, a few years before his death, presented it to his grandson, the Dauphin, afterwards Louis XVI. It was here that the unfortunate Marie Antoinette passed the happiest years of her life.

The second issue of this series of selections was carried down to the death of Henry IV., who was succeeded by his son, Louis XIII., a child of nine, and Marie de Medicis was made

Regent. In 1624 Cardinal Richelieu, a man of immense power and inordinate ambition, was appointed minister. He it was who built the Palais Cardinal, which was so lavishly furnished and decorated that in order to conciliate the king, who, it appears, was jealous of so much magnificence, Richelieu presented it to his royal master. After the death of Louis XIII. the ex-queen, Anne of Austria, resided there, and it was called the Palais Royal.

The Renaissance style continued throughout the reign of Louis XIII. and the early part of Louis XIV., although it was much heavier and very different from what it was in the golden age of Francis I., each year bringing it nearer to the recognised style of Louis XIV.

Some interesting carving executed during the reign of Louis XIII. may be seen in the chapel at Fontainebleau, especially the side screens. The carving is delicate and the proportions of the architectural details are graceful and refined. The frieze round the chapel is composed of swags of fruit and flowers intercharged with cartouches. There are also some fine oak doors at the top of the grand staircase leading to the large gallery of Francis I. The carving on these is a little heavy, but there is a quiet dignity about them quite in harmony with their surroundings.

During the early part of the seventeenth century fresh influences were at work and a new fashion in furniture set in. The old-fashioned dressers and cabinets in two divisions were replaced by differently constructed cabinets in ebony or other foreign woods, decorated with precious marbles, or with inlays of bone, ivory and mother-of-pearl. The use of costly materials and varied inlays had its origin in the East. It was introduced into Spain by the Moors, and from Spain spread all over Europe. Spain was well supplied with mahogany and other foreign woods from its American colonies, whilst Portugal imported both ebony and ivory from its possessions in Africa and Hindustan.

In the first years of the reign of Louis XIII. the customary present of the town was to be made to Omer Talon, Advocate-General, and as nothing in the city could be found worthy of presentation, a cabinet was ordered from Germany. The fashion for German and Flemish furniture had begun in the previous century, François, Duc d'Alençon, having bought in Flanders, in 1578, a cabinet for which he paid a large price; and in the inventory of the furniture belonging to Catherine de Medicis several German cabinets and tables are enumerated. The decline of cabinet-making in France attracted the attention of Henry IV. He sent French workmen to the Low Countries to study the ebony carvings, and on their return established them in lodgings in the large gallery of the Louvre.

The influence that counteracted the mania for Flemish art was that of Simon Vouet. He studied for fifteen years in Italy, and then returned to Paris and once more turned the tide in favour of Italian art. He worked for Anne of Austria, for Richelieu, and eventually for Mazarin.

Mr. Lewis F. Day, in his 'Lectures on the Masters of Ornament,' says, "Vouet makes, for the first time in French Renaissance, that abundant use of floral detail, in association with more conventional scroll work, which becomes by and bye a characteristic of the period of the '*grand monarque*.' One sees in him, too, the forerunner of Le Pautre and Berain, both of whom he seems to have influenced. He was, in fact, the precursor of the style Louis XIV."

Louis XIV. came to the throne in 1643, when he was only five years old, and the queen-mother, Anne of Austria, was made Regent. His reign may be conveniently divided into three periods.



*First period.* The king's minority, from 1643 to 1661, when Cardinal Mazarin virtually ruled.

*Second period.* From the death of Mazarin to the death of Colbert, 1661 to 1683, the most brilliant epoch of the king's reign.

*Third period.* From the death of Colbert to the death of Louis XIV., 1683 to 1715, during which time the power and the glory of the king gradually declined.

Two years after the death of Colbert, Louis, under the influence of Madame de Maintenon, revoked the Edict of Nantes, the most unpopular and fatal act of his long reign. It is said that nearly 300,000 Huguenots crossed the frontier towards the end of the seventeenth century, preferring to quit their country rather than change their religion. Large numbers emigrated to England, Holland and Germany, amongst them being the heads of many important industries, skilled workmen, &c. This was very advantageous to the countries in which these emigrants took refuge, but nothing could have been more fatal to the welfare and prosperity of France.

Mazarin, having naturally a leaning to the art of his own country, invited over to France numbers of Italian artists, who after his death, in 1661, were largely employed by the king.

Amongst these were Philippe Caffieri, born in Rome in 1633, who became a naturalised Frenchman in 1665, and died in 1716. He worked a great deal at Versailles, but unfortunately not many of his numerous works have come down to us, except a few panels and the oak doors executed about the year 1672. These doors formerly opened on to the staircase of the ambassadors, and are about the purest specimens of the carvings of the middle period of Louis XIV. that exist. The centre panels are carved with the head of Apollo surrounded by the sun's rays, symbolical of the king, and frequently introduced during this period. In the lower panels are laurel branches. Some of the carved panels in the Trianon may be attributed to Caffieri, also some beautiful carved and gilded frames in the collection of paintings belonging to Louis XIV., now in the galleries of the Louvre. The foreign artists invited to France by Mazarin formed the nucleus of a large artistic establishment founded at the Hotel des frères Gobelins by Colbert, and to which the workshops from Maincy and the Louvre were removed, Charles le Brun the painter being made Director. This establishment, for which he at first supplied the designs, was not only for the fabrication of tapestry but for all that related to the furnishing of the royal apartments, including furniture. Caffieri and Ducci were both located there, as were also Jean Tuby and Matthieu Lespagnandelle, who were associated with Caffieri in the decorations at the Tuilleries. Of Le Brun Mr. Lewis F. Day says, "although he was the master-spirit of the period, the dictator of the arts, he represents rather the king than the artists of the day. To him we owe Versailles, a typical expression of over-bearing monarchy, and one has to get over the oppressive showiness of it before one begins to recognise the art which went to create all this bombast. That the man was a master of administration there is no doubt, and he was fortunate in his helpers. There was Le Pautre on whom he could rely for modelling, Bérain for ornament, Le Nôtre for gardening, Boulle for furniture, Claude Ballin for goldsmith's work; yet all these and more he was able to hold in hand. This servant of the sun was able to pose as himself a sun, round which these brilliant luminaries moved as though they had been lesser lights." Antoine le Pautre was born in 1621 and died in 1691. He was the son of a distinguished cabinet-maker, and first followed his father's trade, but being a skilful draughtsman and engraver he soon rose to distinction, and was made architect to the king. He published numerous designs for interior decorations, furniture, chimney-pieces, &c. His

style is often ponderous, and it is evident in his works that he was much influenced by the studies of ancient Rome which he had engraved for his master, Adam Philippon.

The designs for friezes left us by Le Pautre are bold and vigorous, and his mouldings of doors and panelling are always well grouped and often carved with laurel and oak leaves. He is said to have introduced the little pendant buds in the flutes of the pilasters, examples of which may be seen at Versailles. The ornamentation of the centre rib of the acanthus is probably also due to him.

His chimney-pieces are heavy and wanting in grace, so are his sepulchral monuments, for which he seems to have made numerous sketches. He designed mainly for relief, for plaster, woodwork and furniture, combining together stiff wreaths of laurel leaves, swags of fruit, masks and shells. He was a clever draughtsman, and largely made use of the human figure, especially the figures of children, to the great delight of the king. Jean Bérain's influence was felt rather later, when something lighter was required to give variety to the pompous decoration of the period. He was born in 1637, and died the same year as André Charles Boulle, in 1711. Bérain worked chiefly on the flat, although he published designs for furniture, faience, ironwork, tapestry, &c. His designs are just the opposite of those of Le Pautre; never heavy, always graceful, though he is often a little too prolific in the variety of his ornament. Natural flowers were used by him with conventional ornament, which, whilst having the appearance of being thrown about at random, were, on the contrary, very carefully considered with regard to the masses required and of the spaces to be filled. The palace at Versailles still possesses some of his carved and gilded tables. David Marot, another very clever artist, was born in 1661 and died in 1718. He was a pupil of Le Pautre, and in some respects superior to him. "His design is less confused and more cleverly distributed, as rich without being so pretentious, more restrained, more firmly drawn." (L. F. D.) He designed largely for furniture, his sketches being engraved by his brother Jean. The architects under whose directions these artists worked, were Jean Hardouin Mansart (born 1646, died 1708) and Robert de Cotte (born 1656, died 1735); with the former is more directly associated the work of Le Pautre, whilst the latter developed the freer and lighter style of decoration commenced by Bérain, who was in his turn influenced by the work of Simon Vouet, and by the designs of flowers and vases published by Jean Vauquer. The sumptuous and too often heavy style of Louis XIV. began to die out at the end of the seventeenth century, and gave place to something lighter and less pompous, to suit the taste of Madame de Maintenon. The carvings of the reign of Louis XIV. may be divided into three groups, which coincide very nearly with the three historical periods already given.

First period, when the Renaissance style practised during the reign of Louis XIII. prevailed.

Second period, from the death of Mazarin, 1661, when the king exclaimed "*l'État c'est moi*," to the revocation of the Edict of Nantes in 1685, during which time J. H. Mansart, Le Brun, Le Pautre and Bérain all vied with each other to glorify the king; this being the period when the typical style of Louis XIV. prevailed.

Third period, when a simpler style, under Robert de Cotte, became the fashion, and which developed into the Regency style and was continued during the first ten years of the next reign.

Louis XIV. died in 1715. His luxurious living and perpetual wars had brought the country to the verge of ruin, and the people cursed the king who was the cause of all this

misfortune. He was succeeded by his grandson Louis XV., a child five years old, and Louis Philippe, Duke of Orleans, cousin to the young king, was appointed Regent. His principal councillor was Dubois, a man of the most reckless character. The Duke of Orleans died in 1723, and was succeeded by the Duke of Bourbon, who died in 1726.

Nothing could have been more disastrous for France than to be governed by these three men, whose vicious example was followed by the young king. The costly entertainments at Versailles were superseded by supper parties and evening fêtes, presided over first by Madame de Pompadour and afterwards by Madame du Barry. These two favourites took a very active part in state affairs, and their conduct and extravagance contributed not a little to prepare the storm which burst upon the unfortunate Louis XVI.

The new style begun by Robert de Cotte towards the end of the reign of Louis XIV. was continued during the early part of his successor's, and in order to distinguish it from the heavier and more pompous style usually known as Louis XIV. it is called the "Regency," and occasionally, by some authors, the style of Madame de Maintenon. Mons. de Champeaux says Robert de Cotte's influence was especially felt in the carved panelling for rooms, now no longer confined to royal apartments. The most important interior of which he was the architect was the choir of Notre Dame, Paris, begun 1699 and finished 1714, illustrations of which may be seen in '*L'Architecture-françoise*,' published in 1752 by J. F. Blondel, who admirably criticises the work. Speaking of the enthusiastic approval accorded to it by the citizens of Paris, he says, "To speak openly, the general view of the work offers nothing grand, majestic or noble in its composition; there is no architecture, and the principal features, such as mass and repose, that are necessary for the decoration of a temple, are here wanting. It is true that the painting, the gilding, the marble, the bronze, the wood, are worked with great artistic skill, and that it is probable there is no edifice of this kind in France which presents so many different objects which would be more useful to copy in detail. . . . One cannot too much advise our young artists to examine these details, so as to counteract the frivolity of the rococo decoration which found favour after the execution of this monument." This is interesting as being the criticism of a contemporary architect, and seems to point to the fact that the merit of the work was rather due to the artists associated with De Cotte than to the architect himself. The wood carvings were executed by Du Goulon, assisted by Louis Marteau and Jean Nel. Du Goulon's work may also be seen at Versailles in the salon "de l'œil de bœuf" (1701), in the bedroom of Louis XIV., and in the small apartments of the king; and for this style of decoration these rooms are unsurpassed. The carving of the rooms in the Hotel Soubise, now the National Archives, is also in part deservedly praised, although there is a tendency to too minute and frittered detail; and in the room decorated with the series of panels from *Æsop's Fables*, and now removed to the Musée des Arts Décoratifs, Paris, the rococo may be said to have well set in. A photograph of some of the carvings in the Hotel Soubise may be seen in the Art Library at the South Kensington Museum, portfolio 206, 1 and 2. Boffrand was the architect of this hotel. The rococo style is said to have been introduced by Gilles Marie Oppenord, who was born in 1672, and was first architect to the Regent about 1714. He has left numerous illustrations of his work. These appear at first to have been in the earlier style of the Regency, which really began under Louis XIV. He then seems suddenly to burst forth into the rococo style about 1725, and is generally considered "le père du genre rocaille." He died in 1742. During the reign of Louis XIV., and during the Regency, ornamental decoration had been based

upon symmetrical lines, and lattice work or diaper work was a very prominent feature. The husks were always regular in form, and the lobes of the acanthus leaves, generally speaking, did not lap over each other, although towards the end of the Regency this is not so observable.

The chief characteristics of the rococo or *rocaille* are the introduction of the frilled and exaggerated shells and rockwork, and the avoidance of straight lines and symmetry. The acanthus leaf may be better described as "curled endive," and it is twisted and twirled at the pleasure of the artist. The man who was responsible for the greatest extravagances of the style was Jules Aurèle Meissonier (born 1693, died 1750); his work is quite the exemplification of the term *baroque*, which literally means whimsical, and was first applied to a misshapen pearl which it was the fashion to mount in fantastic and extravagant forms for jewellery.

Meissonier is said to have founded himself on the Italian, Francesco Borromini, who (in his mad jealousy of the more famous Bernini) had resort to every eccentricity to attract attention.

Another representative man was Jean Pillement, who although still pandering to a frivolous taste, does obtain occasionally, with his Chinese adaptations, more elegant effects. Verberckt (born in 1704, died in 1771), is a man who enjoyed a great reputation for his wood carvings. He executed a great deal of the woodwork at Versailles for "les petits appartements du roi Louis XV.," the room of Madame Adelaide being one of the best authenticated. It is not a specimen of carving that would appeal to most of us, yet it has the merit of being free from extravagance, which was rather exceptional at that time. Maurisan assisted him in some of his works.

Towards the end of the reign of Louis XV. a gradual change and a revulsion against the excesses of the middle period made itself felt. How far the discovery of Herculaneum in 1713, and of Pompeii in 1750, affected this change it is difficult to say; but a severer style, inaugurated by Soufflot, bearing some remote relation to the antique, sprung up side by side with the manner especially characteristic of the reign of Louis XV., and eventually superseded it. The "Petit Trianon" combines the pure lines of classic buildings with fantastic decorations which were essentially French.

Briefly, then, the carvings of the period of Louis XV. may be divided into three groups.

First, the Regency, which, as before mentioned, had begun in the previous reign.

Second, the Rococo, the *Rocaille*, or the *Baroque*, three terms meaning much the same thing, only in a positive, comparative and superlative degree.

Third, the revolt against the excesses of the times, and a return to classical sources for inspiration; in fact, a period of transition to the style of Louis XVI. or Marie Antoinette.

Louis XVI. came to the throne in 1774, and succeeded to a heritage of debts and popular discontents. His principal ministers were Turgot, Malesherbes and Necker, who were quite unable to cope with the difficulties that Louis had to encounter. The National Convention was appointed in September 1792, a republic established, and the king condemned to death and guillotined in 1793; and the queen, Marie Antoinette, shared the same fate a few months later. In this period of twenty years the classic style, with strong French characteristics, commenced by Soufflot, still continued. Mons. de Champeaux says, "a happy fusion took place between the works of antiquity and those of our great sculptors, Pigalle, Houdon, Falconet, Pajou, greatly to the improvement of form." The men who most aided this new movement



were Soufflot, Ledoux, Victor Louis, Bellangé, Dugourc, Jean Démosthène, Cauvet and Delalande.

One of the most celebrated wood carvers of the period was Georges Jacob. He was received as "maitre menuisier ébéniste" in 1765, but after the year 1789 his sons seem to have undertaken the direction of his works. He devoted himself specially to the carvings of seats, beds, candelabra, console tables and fire screens, carved in wood and afterwards gilded. One of his best known works is the console table at Fontainebleau, which has been so often reproduced. Fourreau was another clever carver. He carved the head in lime-wood for the winter bed of Marie Antoinette, whilst the rest of the ornamentation was carried out in metal. Metal decoration was very largely employed on the furniture, and nothing can exceed the delicacy and beauty of the fittings executed by Gouthière and Riesener. The passion for metal work was however carried to excess, and the wood carver went so far as to endeavour to give his gilded work the semblance of metal, whilst the metal worker infringed upon the cabinet-maker by endeavouring to make furniture without wood, constructing console tables with slabs of marble supported by figures or other ornaments in metal.

Some of the most graceful interiors of this period are due to Victor Louis; notably the Hotel de la Préfecture, Bordeaux. There we have the rooms divided up into a series of large panels, with smaller panels or pilaster slips between. The principal panels are interpanelled, and have pateræ in the corners. The overdoors and pilaster slips are gracefully carved with foliage and flowers. This treatment is more satisfactory than many of the panels carved all over, like one sees in the "petits appartements du roi" (Louis XVI.) at Versailles. In many of these the carved ornament is too sparsely distributed over the ground, and the effect is poor and meagre, probably owing to the designer being more accustomed to design for painted decoration than for relief. In neither of the preceding reigns are the details so delicately or so gracefully carved as in the reign of Louis XVI. (*see* Plate LIV.). Flowers are treated much more naturally, and the veining of the petals, which is a very characteristic feature during the reign of Louis XIV., is quite discontinued. The acanthus also is treated very differently: the lobes lap over each other, and their surface is never broken up by veined lines (*see* Plate XLI.). Unsymmetrical husks are interspersed with the foliage, and, under Salembier, the spiral is compressed until it becomes quite elliptical in form. Another noticeable feature is the introduction of a great variety of elliptical and circular pateræ, and the disappearance of all the frills and rockwork of the preceding reign.

We will now consider the Plates of this Series in detail.

Plate XXXVII. is the upper part of a carved walnut-wood coffer, of which Mr. J. H. Pollen, in his Official Catalogue of the Furniture in the South Kensington Museum, says: "The interlaced cypher is composed of the letters D.S.L.E.L. in Italian court writing. . . . The whole, which is a square, stands on a plinth with beaded moulding on the angles. Interlaced cyphers began to be used in the sixteenth century, and were common in the ironwork, firebacks, gates, &c., of the eighteenth century. But the general look of the piece, beaded mouldings, surface of the wood, and character of the heraldic carving, seems to point to a modern origin. It was made for the furniture of the Chateau de Mailli, in Burgundy, and the arms (on the side panels) are the Mallets, 'armes parlantes' of that family. It is figured in the 'Arts somptuaires,' by Louandre, vol. ii. p. 205, as part of the Carpentier Collection. He attributes it to a period as early as the fifteenth century. It may, however, be questioned whether this is not

a modern reproduction." This example has been selected principally on account of the cypher panel, which is an excellent example of how letters may serve a decorative purpose. The little forget-me-not flower becomes a very noticeable feature in the carvings of the latter half of the seventeenth century. The mouldings are well carved, but lose much of their force by the little veined lines worked over the surface of the carving (*see* p. 5, Series II.).

PLATE XXXVIII. gives examples of the ordinary balustrades of the seventeenth century. The carving is crude, and on the lower pilaster it is heavy and lifeless. The capitals are simply and effectively treated, and the general design and distribution of the whole is satisfactory.

PLATE XXXIX. At the top is an oak panel with a medallion. The mouldings and ornamental details are essentially of the later period of Louis XIV., but the medallion is not at all characteristic of the style and might be considerably earlier.

The lower panel is of the same period.

In these examples we see for the first time the system of interpanelling which began at the end of the reign of Louis XIV., and which was carried on so successfully during the Regency (*see* Plates XLVII. and L.). It is about the best legacy left to us by the artists of those days, and it is surprising that modern decorators have not availed themselves more of the suggestion. It might be applied to any style, and is invaluable when it is desired to leave the lower part of the panel plain, or it is necessary to reduce the amount of carving on account of expense.

PLATE XL. Similar examples to the fragment on the left may be found at the "Grand Trianon," but in these the moulding is reeded and not plain. It is quite possible it may have been done in the earlier reign, as there is a suggestion of the influence of Bérain about it, as well as in the panel on the right. Bérain in his designs always avoided rectangular corners.

PLATE XLI. gives the front and side view of a pedestal, or "gueridon," executed towards the end of the reign of Louis XIV. They were introduced from Italy during the ministry of Cardinal Mazarin.

PLATES XLII. to XLVII. may all be classed together as examples of the Regency.

PLATE XLVIII. gives three examples of carved mouldings. Numbers 1 and 3 are early Louis XV., and are in much lower relief than the middle one, executed in the preceding reign. Carved picture frames were a very particular feature of these reigns, and amongst the carvers who devoted themselves specially to this branch are found the names of Robinot, de Nicolet, de Liot, de Renaudin and de Tremblin. When the frames were not part of the panelling of the room, they usually had an elaborate ornament in the centre of each side, similar to No. I., and the mitres were carved in much the same way.

PLATE XLIX. The first panel gives the usual treatment of the shell during the early part of the eighteenth century, and may be seen in carvings executed under the reign of Louis XIV. as well as of Louis XV. The twists and turns of the scrolls are more suggestive of the later period. The centre panel is rather more characteristic of the style of Louis XIV. The third one might belong to either, but the carving is much blunted by the pickling the wood has undergone to remove the paint. The second and third panels have both inner panels on which the ornament dies off, but which do not show very clearly in the plate.

The first and third panels are five-sixteenths, and the centre one nine-sixteenths of an inch in relief.

PLATE L. A good deal of interest is attached to this window shutter, and I am indebted to Mons. Émile Peyre for the following information. He says it belonged to the large gallery in the Palais Royal which was decorated by Oppenord, and was destroyed in 1735 to make room for the "salle du théâtre Français" built by Victor Louis. That at the time of the Commune in 1871 the Palais Royal suffered considerably, and what then remained of the internal decorations were ruthlessly torn down and sold in the Place Royale, when this example was bought. Mons. Émile Peyre has no hesitation in attributing it to Oppenord, although he admits he has no documentary evidence to prove it. Monsieur Peyre considers Oppenord the precursor of the style of Louis XVI., but how can we reconcile this with the opinion of those who describe him as "le père du genre rocaille"? It cannot, however, be denied that in this window shutter, the carving of the wreaths of flowers as well as the general delicacy of the treatment do foreshadow the next style.

J. F. Blondel writes of Oppenord as a very clever architect, whose work was full of charming and varied detail.

Comparing this example with such engravings of Oppenord's designs as are available in the Art Library of the South Kensington Museum, one fails to see any resemblance in this charming window shutter except in the palm ornament at the top and bottom, which was, however, a common feature of the time. In the book entitled '*Recueil des Œuvres de Gilles Marie d'Oppenord*' is a sketch, "Projets pour les portes de la grande Galerie du Palais Royal"; but this again is very different to our illustration. It is, however, possible that it was executed under the direction of Oppenord, and that the carver's individuality was allowed full play.

PLATE LI. At the top is a small oval frame with a heavy projecting moulding, carved with bunches of flowers and knotted together by a ribbon in the centre. Such frames were very popular during the reign of Louis XIV. for portraits.

The console table below is dated in the Official Catalogue, arranged by Mr. J. H. Pollen, "about 1760." The ornament bears a strong resemblance to the middle period of Louis XIV., that is to say, the branching palms and the beads up the stem of the acanthus. The general form of the table is, however, too light and elegant for that period; in fact this shape was not introduced until the time of Louis XV., and then with very unsymmetrical decorations. The gracefulness of the outline, the delicacy of the details, and the elliptical scrolls, point rather to the fact that it was executed at a time when the frivolity of the rococo was passing away, to give place to something purer and better.

The carved console table was introduced in the reign of Louis XIV.; it stood against the wall, and on it were placed the costly vases and clocks of the period.

PLATE LII. The panel on the right has caused a good deal of controversy, and Mons. Émile Peyre has again kindly given me his opinion. He considers that it may be placed at the end of the reign of Louis XV., in the transitional period between that and the next reign. Some French experts attribute it to the time of Louis XIII., whilst others would place it at the end of the reign of Louis XIV. The majority of opinions are, however, in favour of Louis XVI.

PLATE LIII. The full relief of the lilies is about three-eighths of an inch, whereas the olive sprays at most rise to one-eighth of an inch. Considering the lowness of the relief, the lilies are carved with considerable skill, but it is curious that the carver should have given

only five leaves to his flower when in reality it is composed of six. On the right is a carved post; the ornaments at the top and bottom are very characteristic of the style.

PLATE LIV. gives a carved walnut-wood panel, which for grace and delicacy of carving could not be excelled, nor could a finer example be found of the carving of the period of Louis XVI., as regards design, mouldings and execution. It was probably for the door of a cabinet, which may account for its superiority both in design and treatment to the usual carved panelling for rooms. Students who are fortunate enough to visit Paris may see the original at the Musée des Arts Décoratifs, whilst an admirable cast of the same is in the Architectural Court of the South Kensington Museum.

With this Plate the present Series comes to an end. A continuance of the revival of the styles of Louis XIV., Louis XV. or Louis XVI. is *not* to be desired, but they supply to the designer and the wood carver abundant matter to reflect upon, and suggestions which might be most profitably worked out.

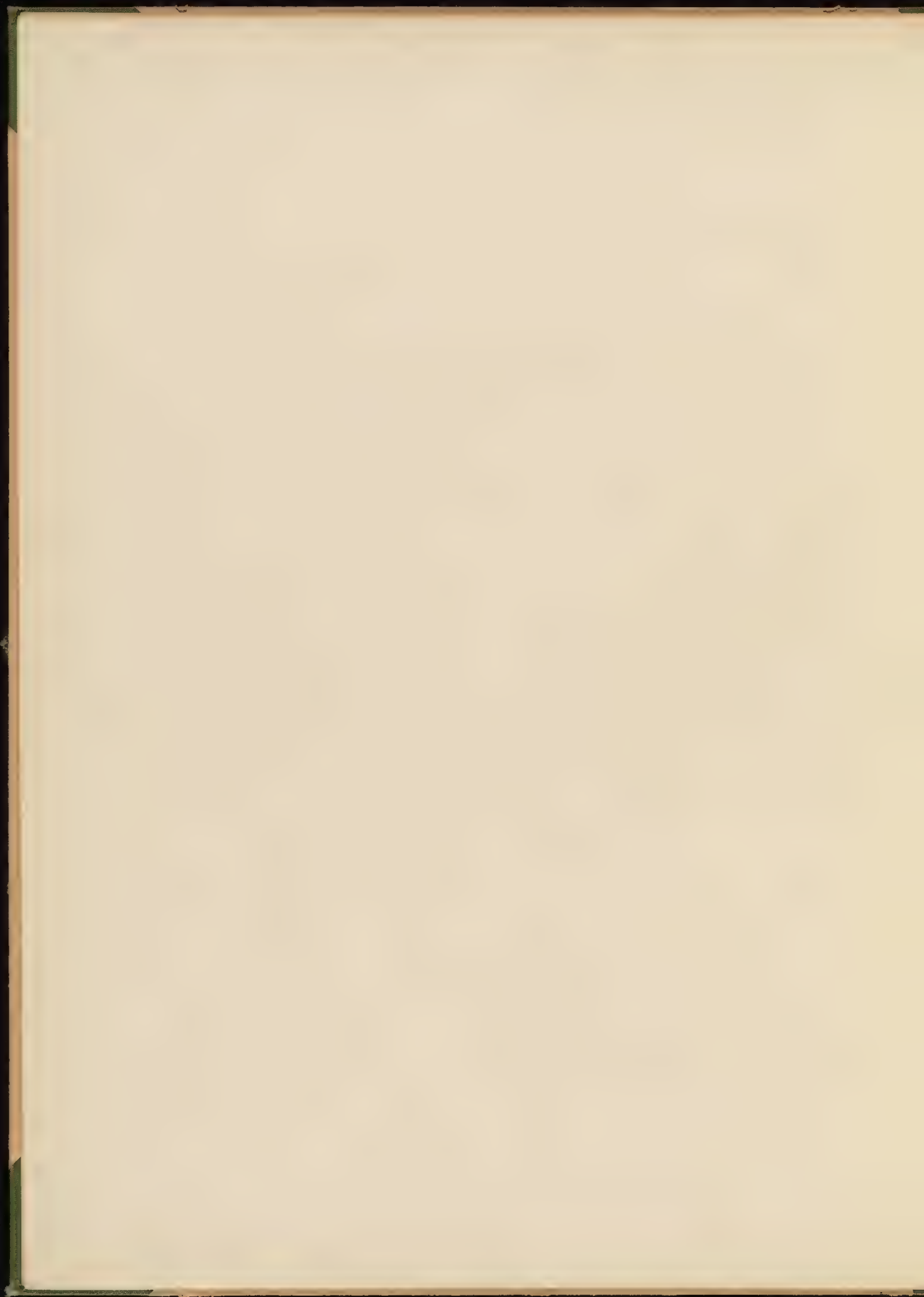
The following List of Books for reference may be useful to the Student:—

- 'Le Meuble,' by *A. de Champeaux*, 2 vols., 8vo.
- 'Le Portefeuille des Arts Décoratifs,' edited by *A. de Champeaux*, folio, published annually.
- 'Four Lectures on the Masters of Ornament,' delivered at the Society of Arts, by *Lewis F. Day*.
- 'Dictionnaire de l'Art Ornemental de tous les styles,' by *Méchin*, 5 vols., 4to.
- 'Motifs historiques de l'Architecture, etc., du commencement de la Renaissance à la fin de Louis XVI.,' Deuxième Série ('Décorations Intérieures, etc.,'), by *César Daly*, 2 vols., folio.
- 'Architecture et Décoration des époques Louis XIV., XV. et XVI. au Palais de Fontainebleau,' by *R. Pfnor*, folio.
- 'Les Maîtres Ornemanistes,' by *D. Guilmard*.
- 'Connaissance des Styles Louis XIV. et XV., etc.,' by *D. Guilmard*.
- 'Palais de Versailles,' by *E. Baldus*, folio.
- 'Recueil d'Ornements d'après les maîtres les plus célèbres des XV<sup>e</sup>, XVI<sup>e</sup>, XVII<sup>e</sup>, et XVIII<sup>e</sup> Siècles,' by *Édouard Baldus*.
- 'The Dictionary of Architecture' issued by the Architectural Publication Society, 5 vols., small folio.
- 'Les Caffiéri,' by *Jules Guiffrey*.
- 'Inventaire général du Mobilier de la couronne sous Louis XIV.' by *Jules Guiffrey*.
- 'Nouveau Dictionnaire des Architectes Français,' by *Charles Bauchal*.
- Photographs of French Wood Carvings of the 17th and 18th centuries, S. K. M., Portfolio 806—1 and 2.
- The works of *Le Pautre*, *Berain*, *David Marot* and *Oppenord*.
- The above can all be consulted in the Art Library of the South Kensington Museum.
- 'Architecture-française,' Paris, 1752, by *J. F. Blondel*, is in the British Museum. It gives the details of the choir of "Notre Dame," for which *Robert de Cotte* was architect. Vol. II., Pl. 107-9.





Part of a Walnut Wood Coffer with Terminal Figures supporting a cornice carved with Acanthus leaves.  
On the panel is an interlaced Monogram. H. (as shewn in colotype) 2 ft. 3 $\frac{3}{4}$  in. W. 3 ft. 1 $\frac{1}{4}$  in.  
Soud. Kensington Museum. Reg. No. 227—1866.

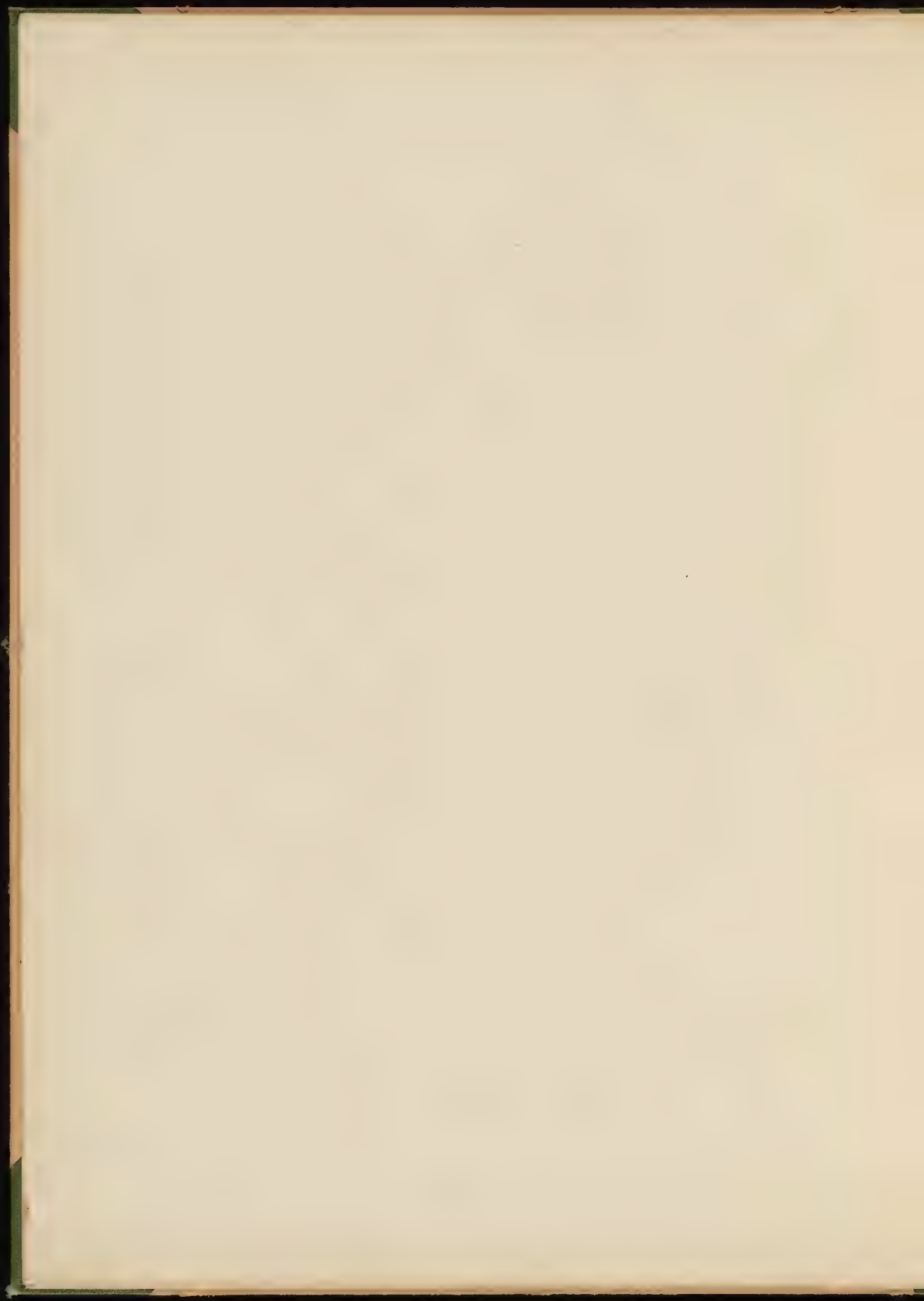


French. Middle of 17<sup>th</sup> Century.



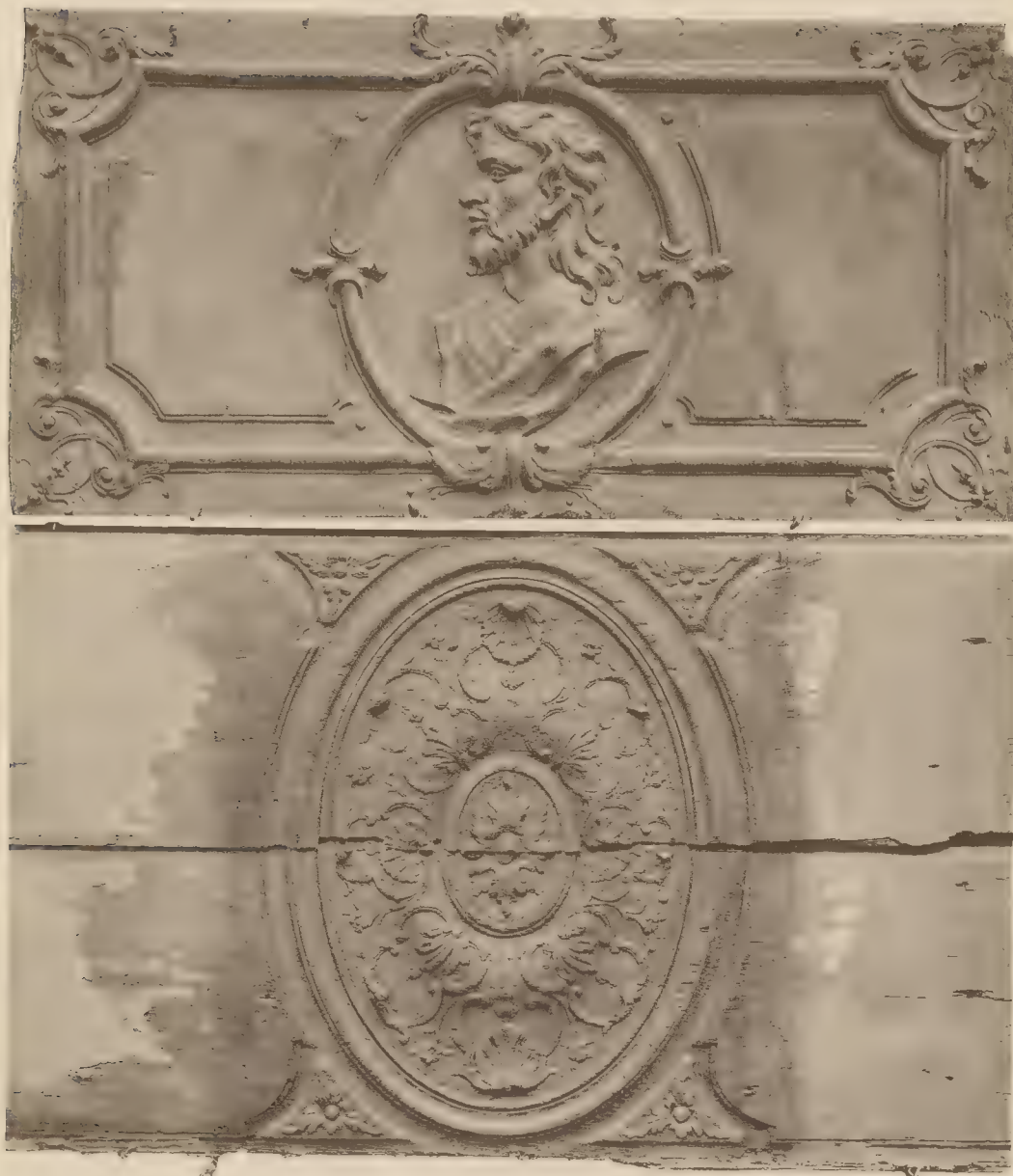
Two Balustrades. Oak. (Restored.) The upper one in the Museum of Science and Art, Dublin.  
The lower one. H. 2 ft.  $\frac{3}{4}$  in. W. (as shewn in collotype) 3 ft.  $11\frac{1}{2}$  in. Greatest width of Balusters 3 in.

South Kensington Museum. Reg. No. 762—1895.





French. Late 17<sup>th</sup> Century.



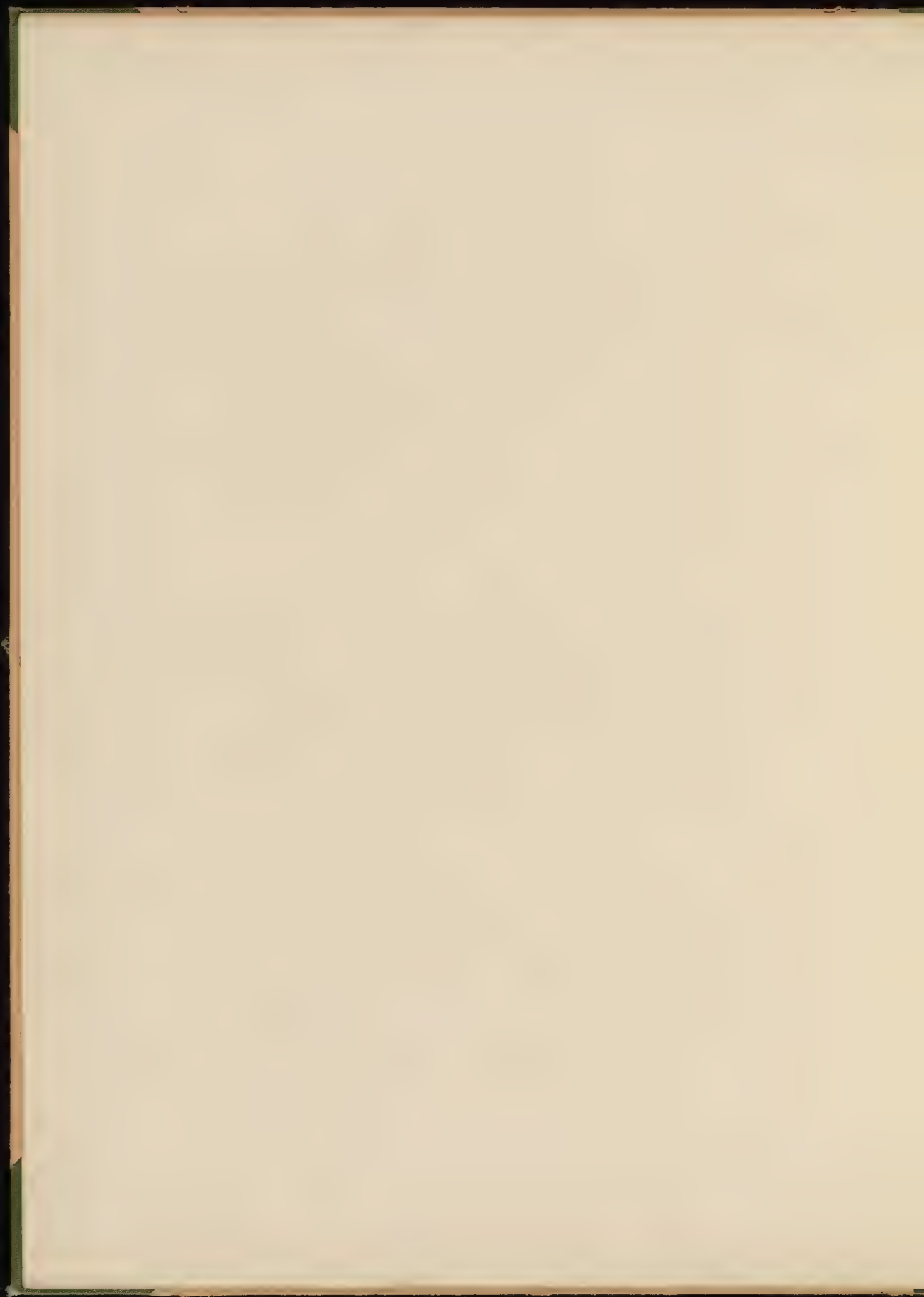
Panel. Oak. A Medallion in the centre, framed in by a moulding and carved corners. Period of Louis XIV.

H. 1 ft. 1 in. W. 2 ft. 2 in. Reg. No. (Glasgow) 95—136 a. q.

Panel. Oak. With moulded boss in centre carved with delicate scrolls and shells. — Period of Louis XIV.?

H. 1 ft. 2 in. W. 1 ft. 3½ in.

The Art Corporation Galleries, Glasgow. Reg. No. 95—136 b. s.



French. Late 17<sup>th</sup> Century.

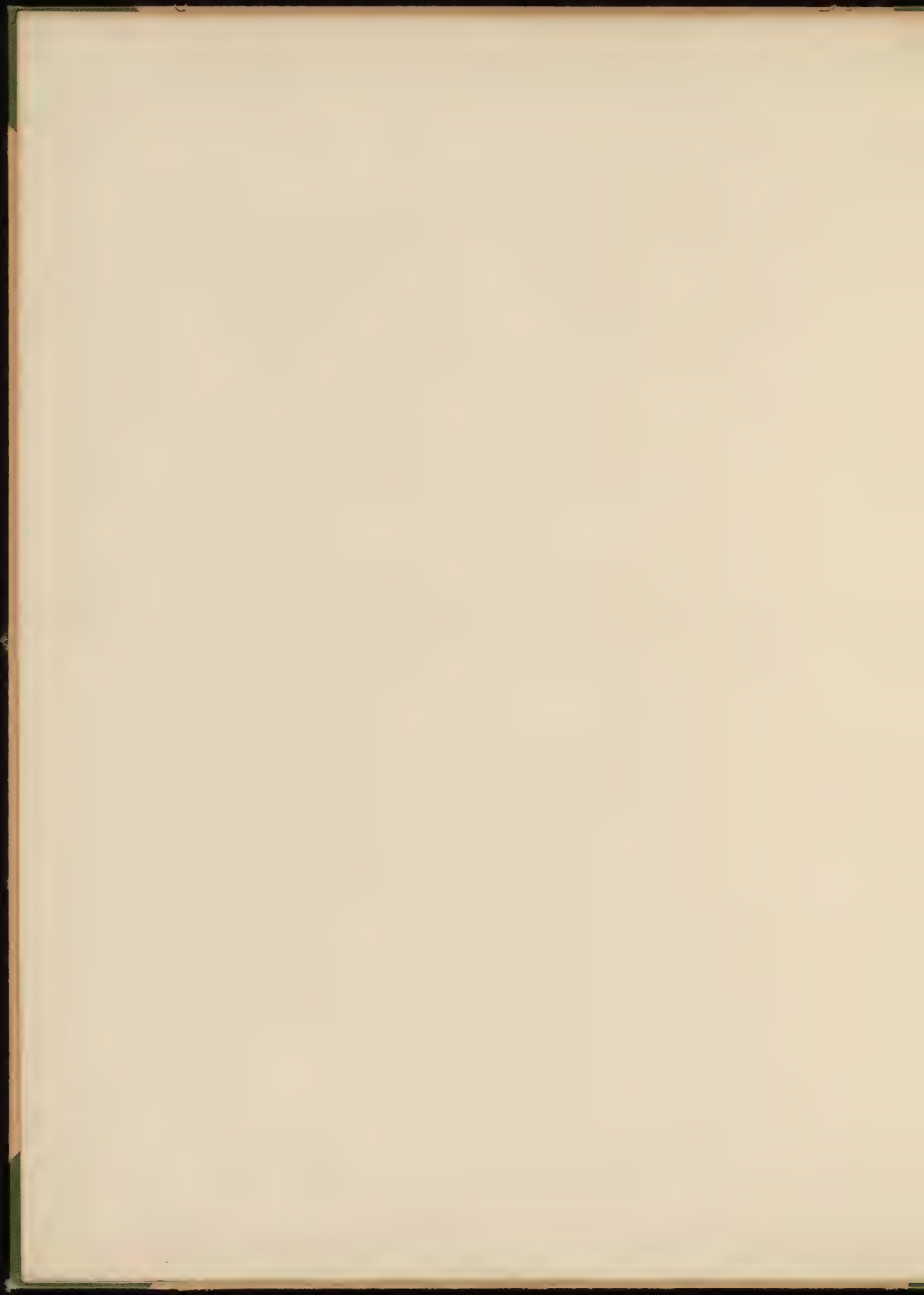


Panel from a Cupboard Door, the corners carved with shells and scrolls. Period of Louis XIV.

Reg. No. (Glasgow) 95—136 b. t.

Fragment of a panel. Period of Louis XIV.? H. 3 ft. 5½ in.

The Art Corporation Galleries, Glasgow. Reg. No. 95—136 a. m.



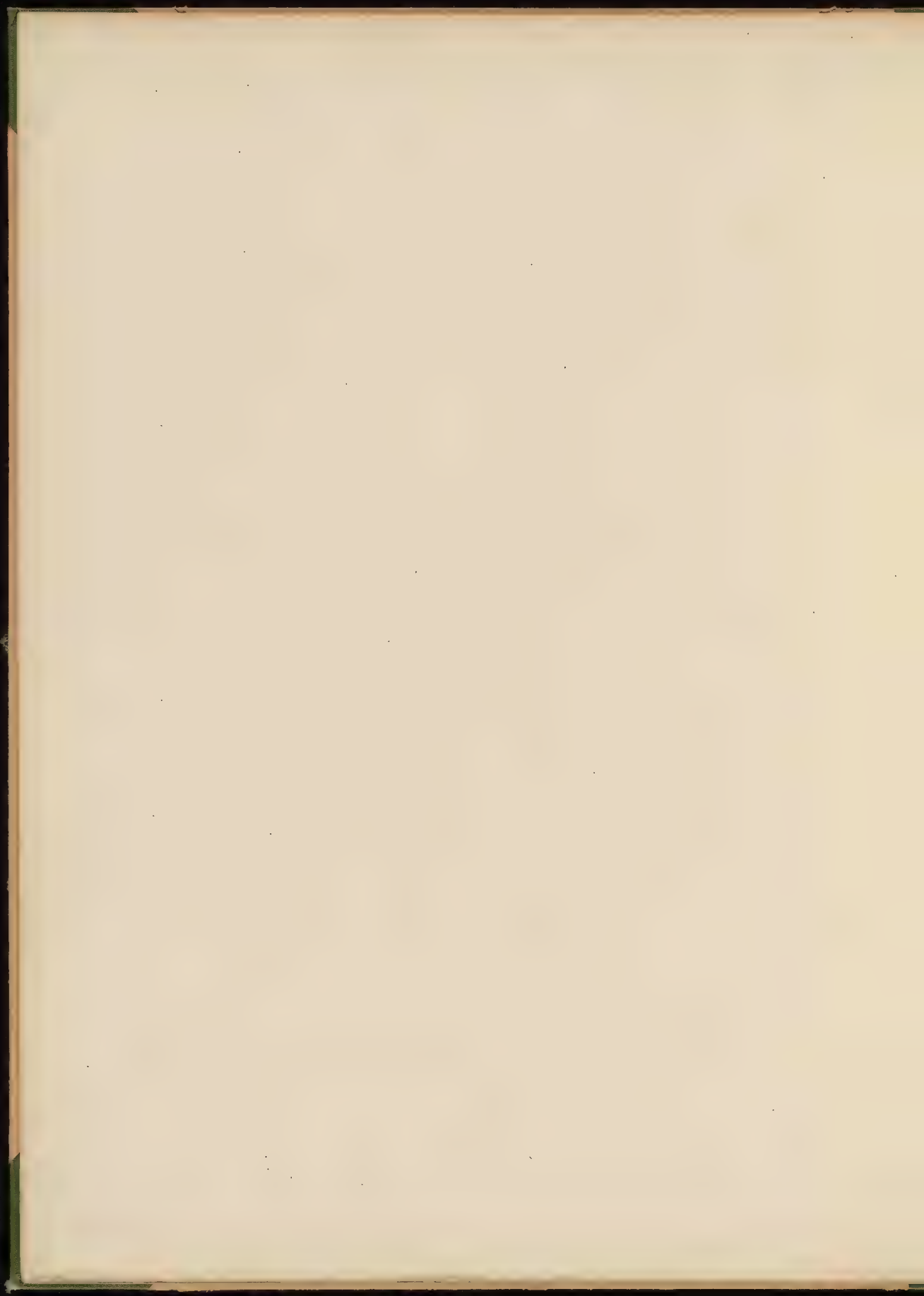


French. Early 18<sup>th</sup> Century.



Pedestal for a Candelabrum or "Gueridon". Carved and gilt wood, formed by a youthful Triton supporting a basket of flowers and resting on a scroll tripod. Period of Louis XIV. H. 3 ft. 2 $\frac{1}{2}$  in. W. of base 1 ft. 6 $\frac{1}{2}$  in.

South Kensington Museum. Reg. No. 97—1866.

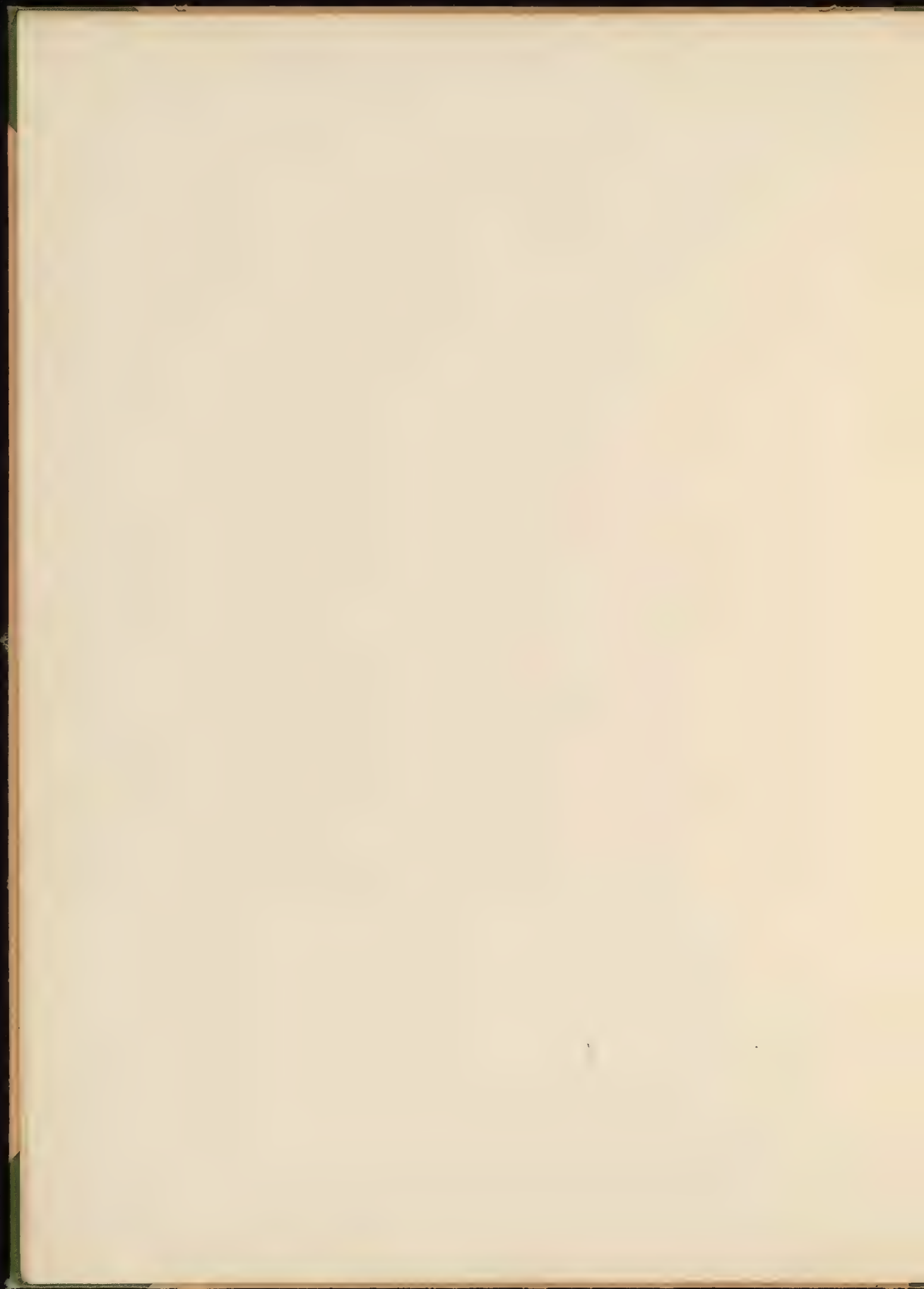


French. Early 18<sup>th</sup> Century.

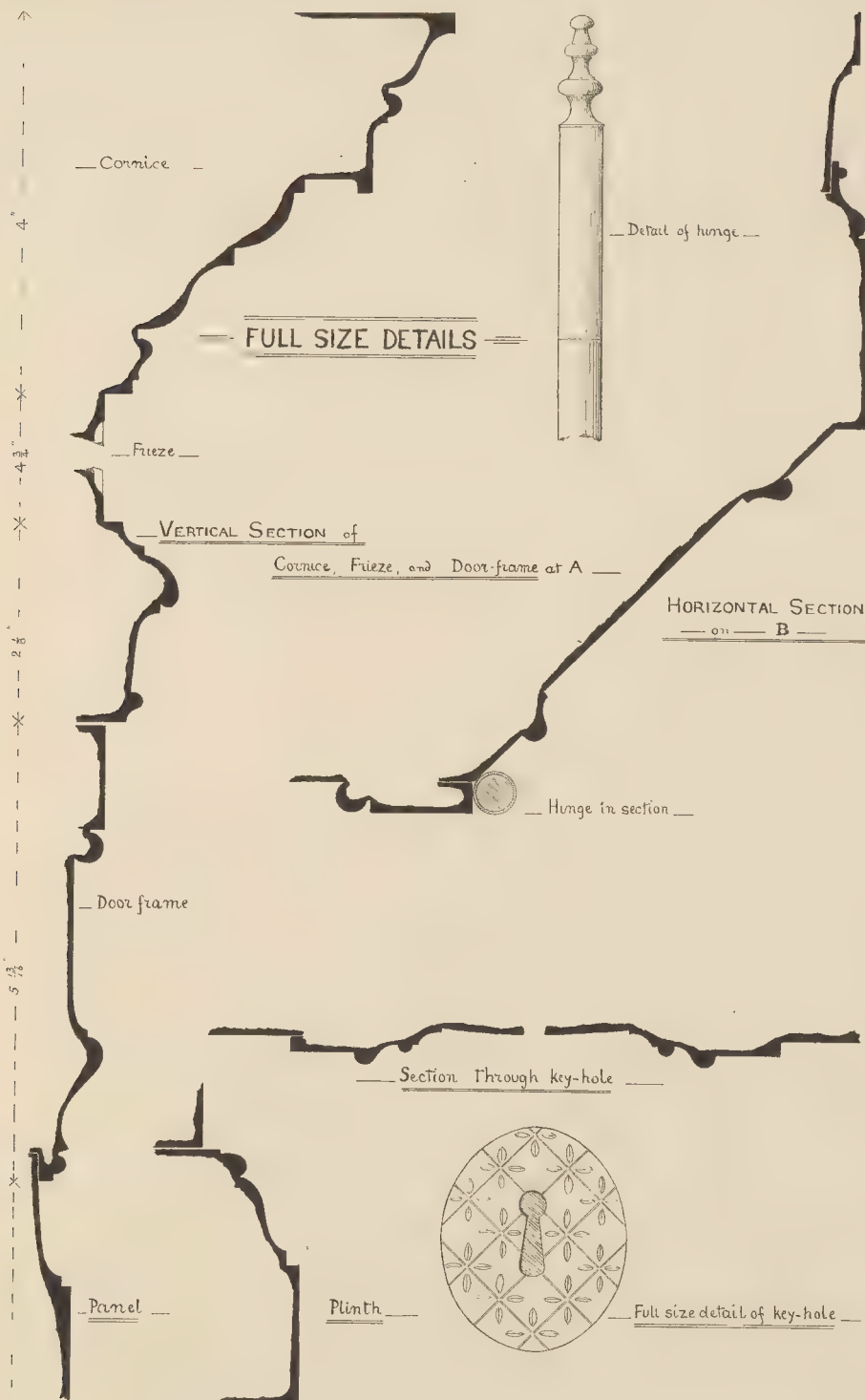


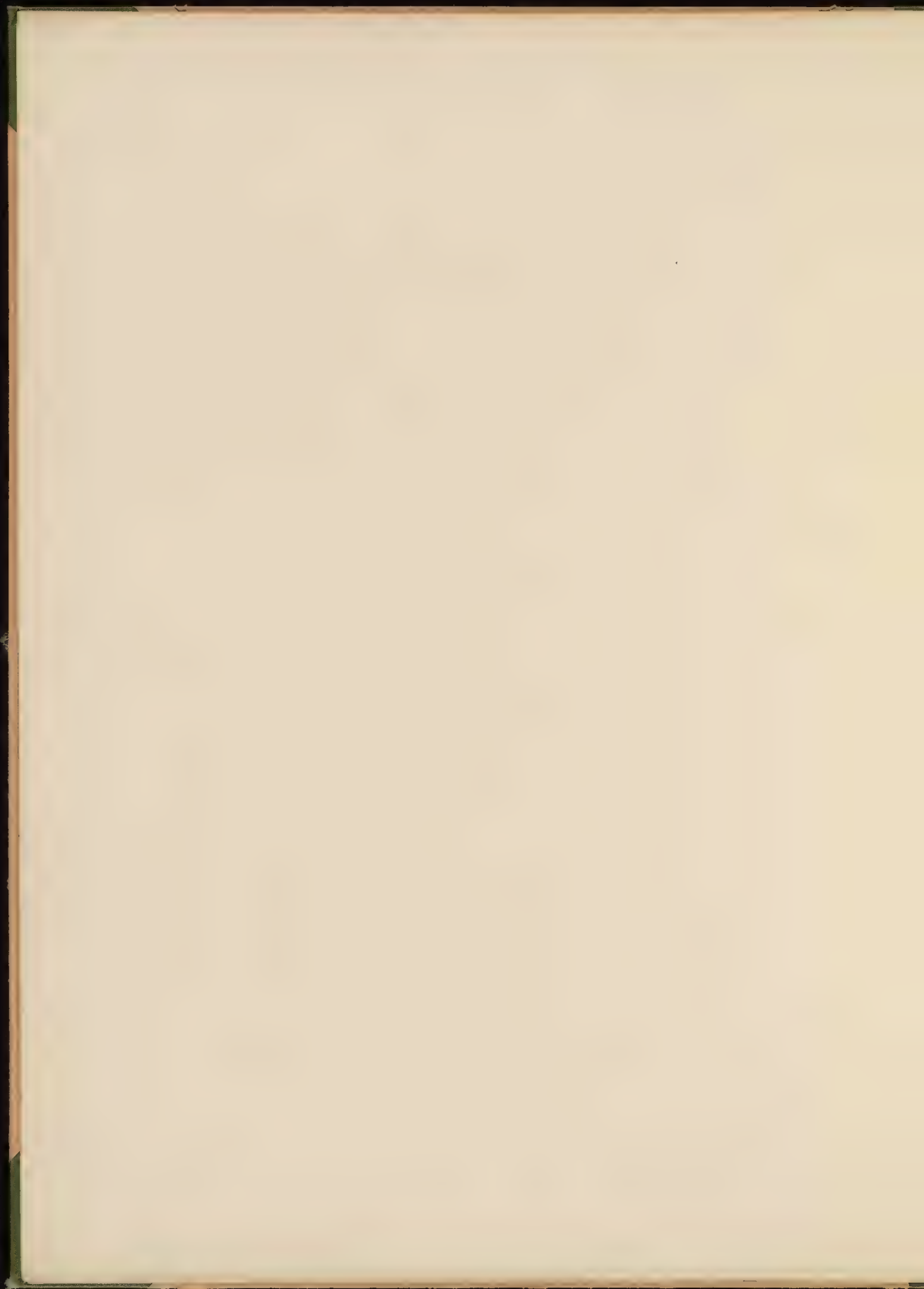
Wardrobe. Oak. Period of Louis XV. (Regency) H. 7 ft. 3½. W. 5 ft. 7½ in.

South Kensington Museum. Reg. No. 425—1893.









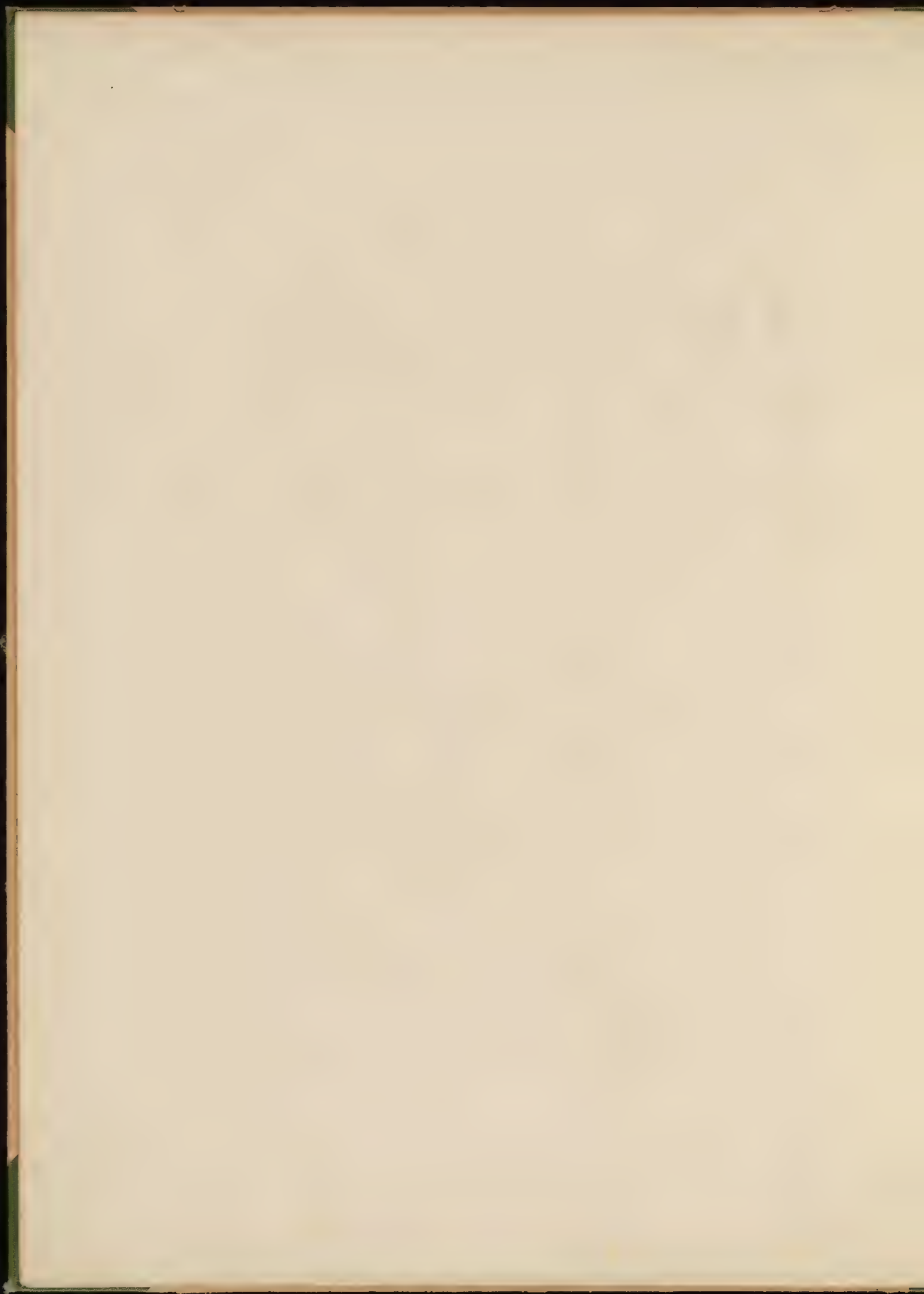
French. Early 18<sup>th</sup> Century.



Two Carved Oak Panels. Period of Louis XV. (Regency). Size of the one on the left 13 in square.

On the right  $12\frac{1}{4}$  in  $\times$   $12\frac{1}{2}$  in.

The Art Corporation Galleries, Glasgow. Reg. Nos. 95—136 a. h. 95—136 a. i.



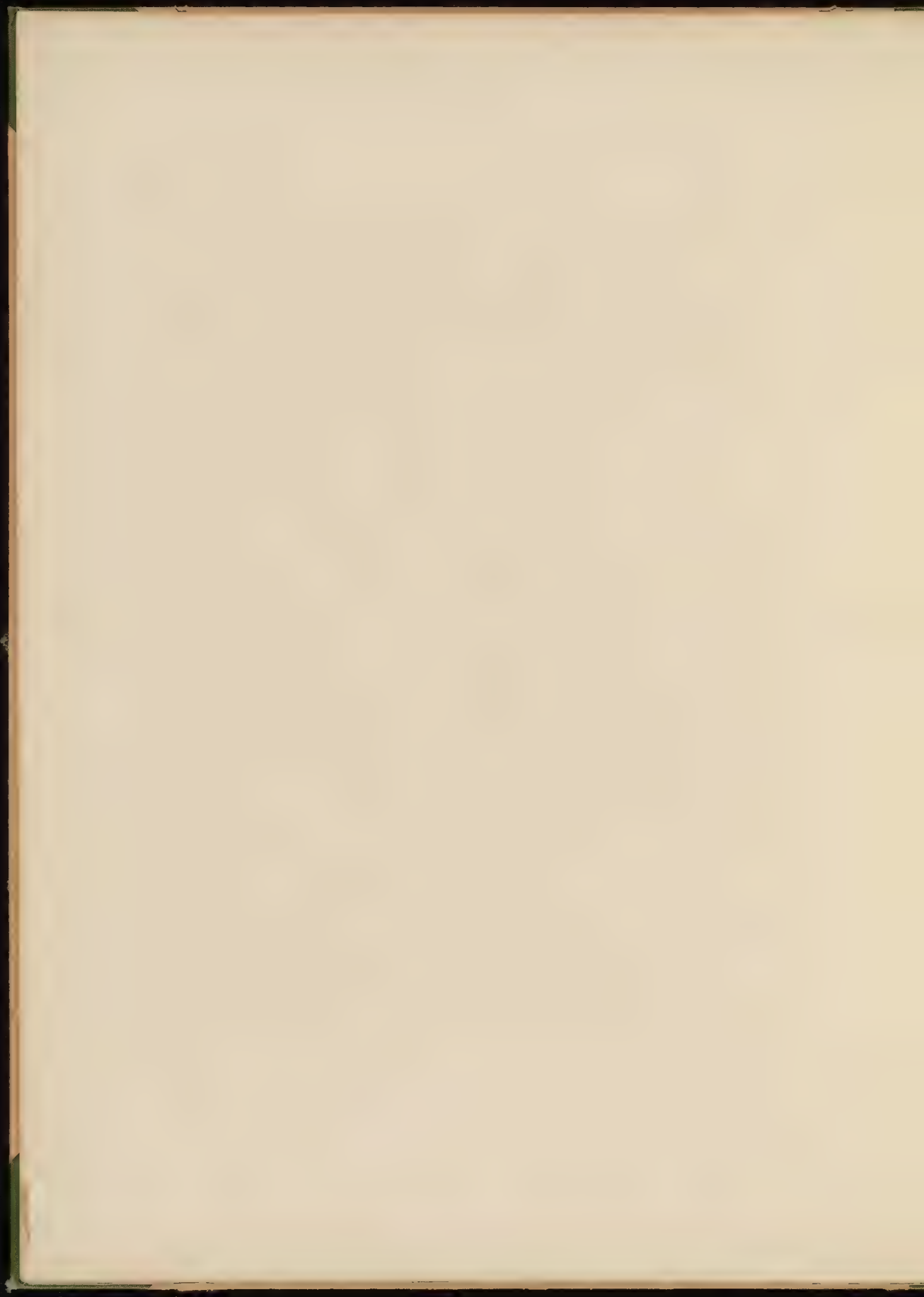


French. Early 18<sup>th</sup> Century.



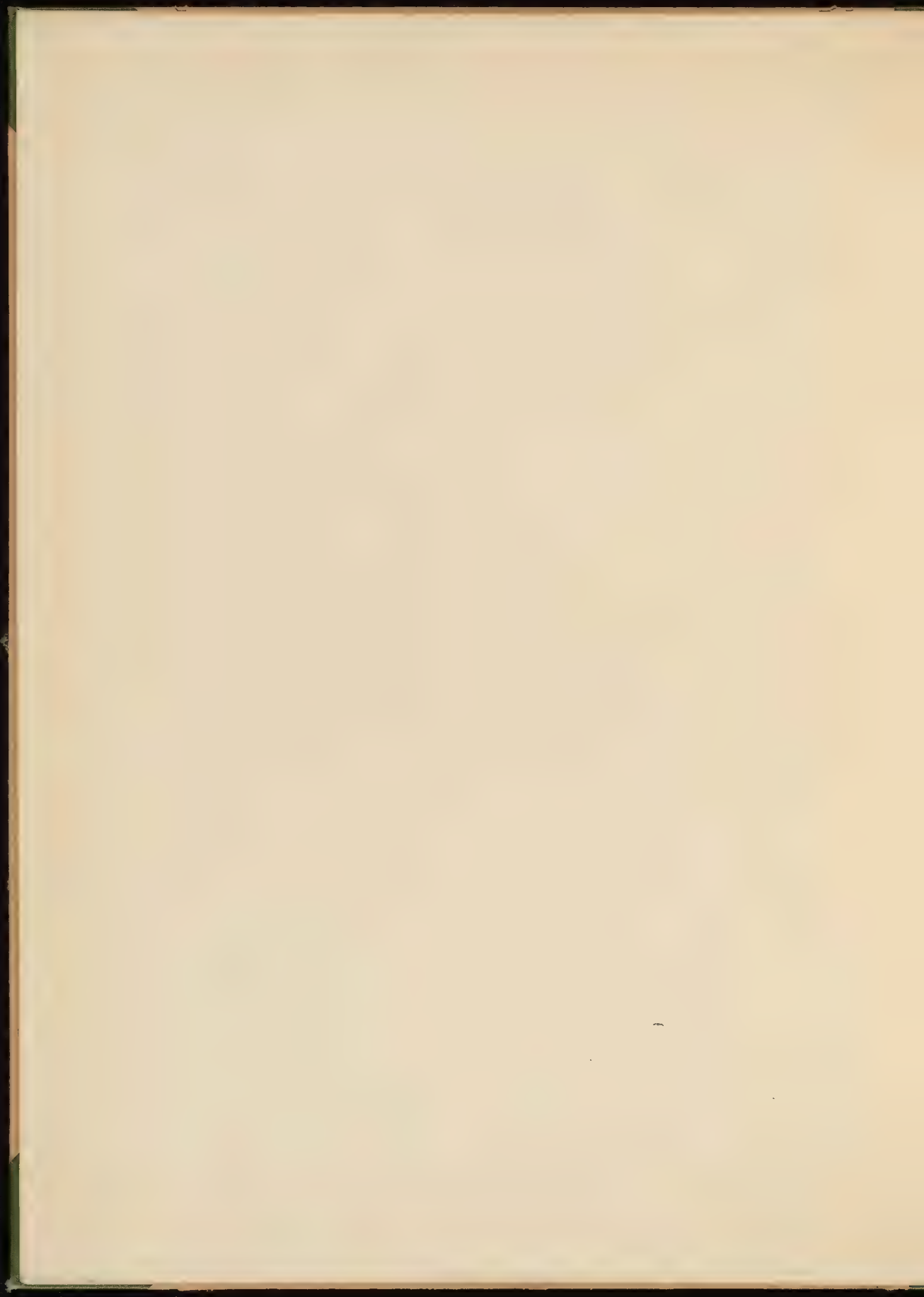
The top and bottom of a Carved Oak Panel. Period of Louis XV. (Regency). H. 5 ft. 9 in. W. 7 $\frac{1}{16}$  in.

The Art Corporation Galleries, Glasgow. Reg. No. 95—136 j.





Chest of Drawers, Oak. Period of Louis XV.? (Regency). H. 3 ft. 1 $\frac{3}{4}$ . W. 4 ft. 9 $\frac{3}{8}$  in.  
South Kensington Museum. Loan.

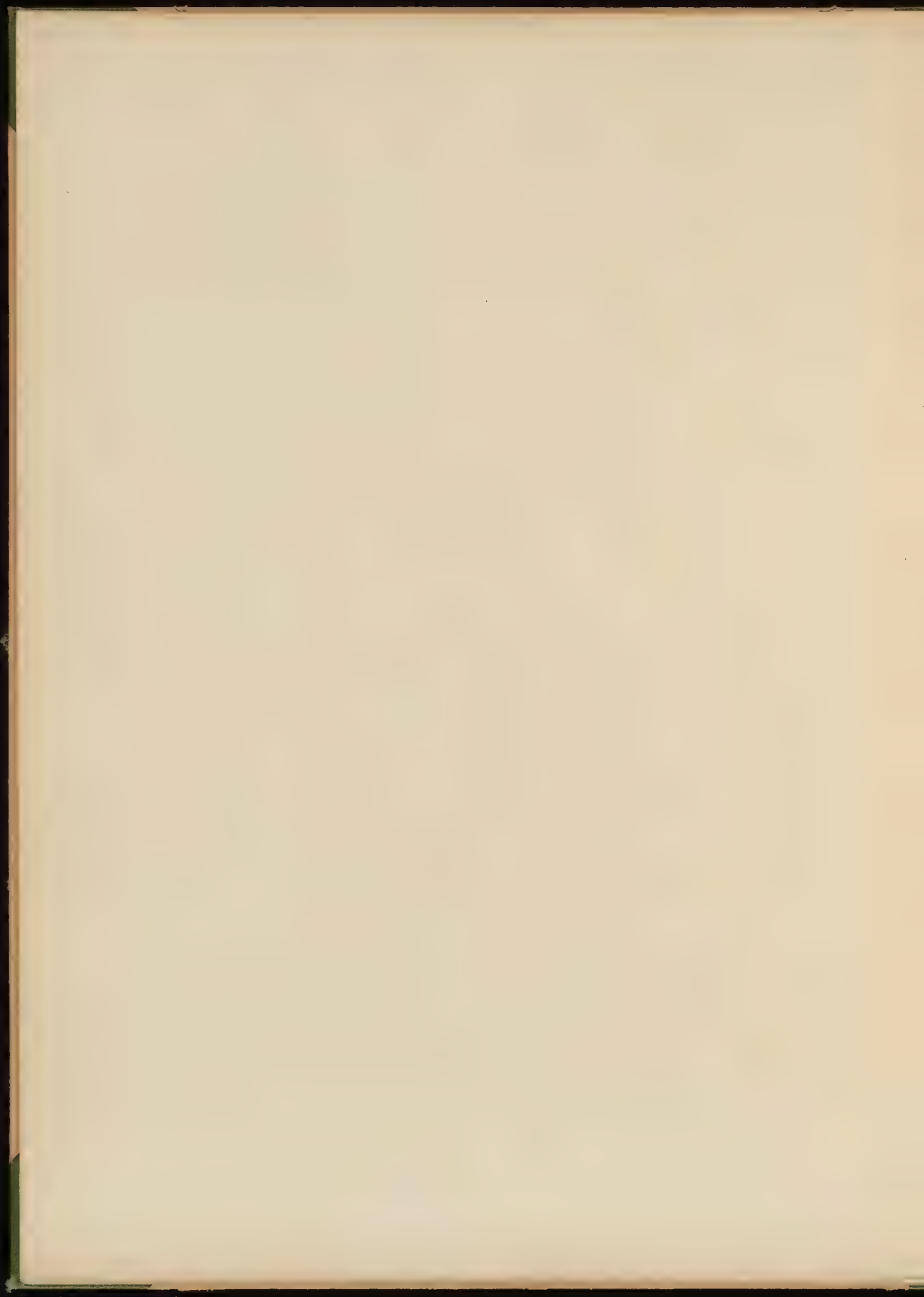




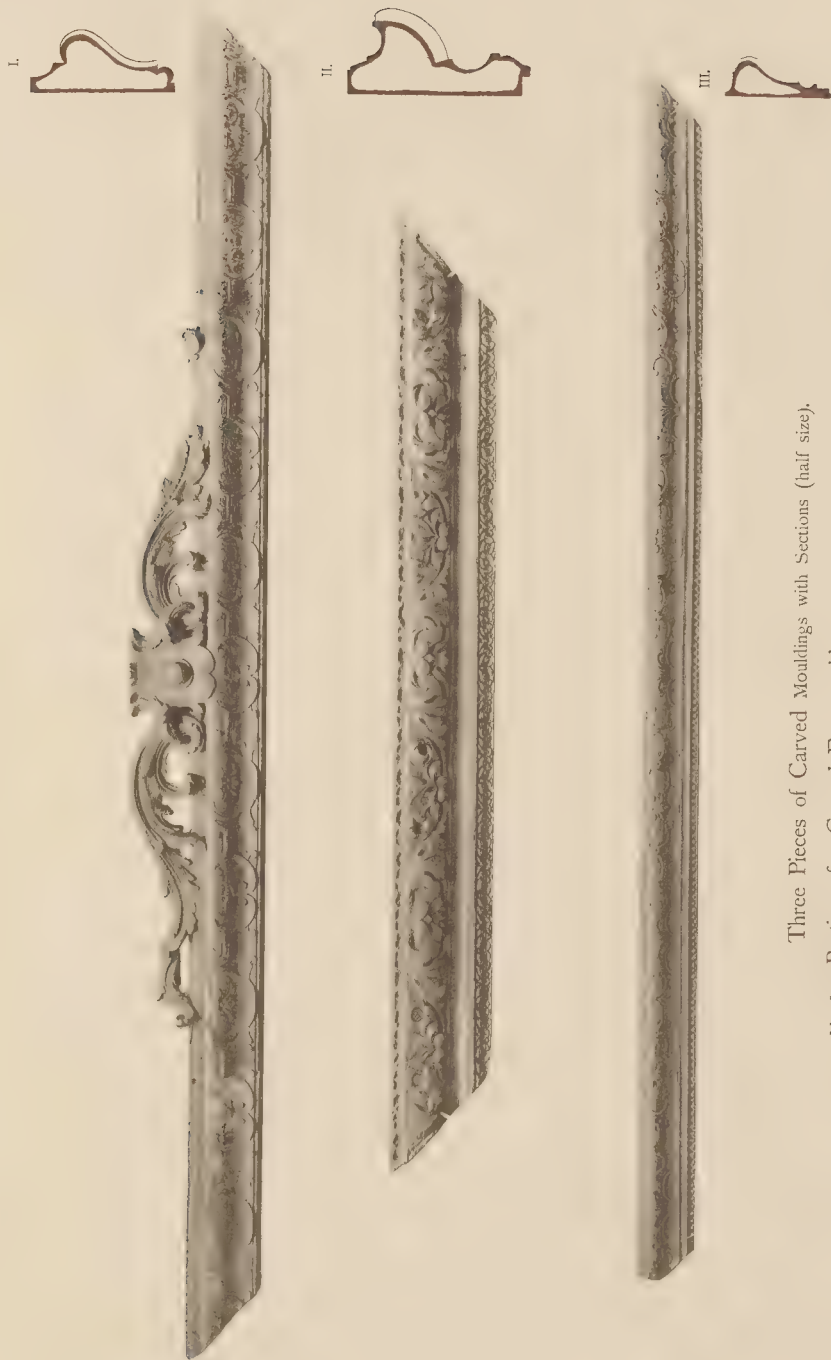


Carved Oak Panelling. Period of Louis XV. (Regency). H. 11 ft.  $\frac{1}{8}$  in. W. 6 ft.  $\frac{6}{8}$  in.

South Kensington Museum. Reg. No. 704-704a-1894.



French. 17<sup>th</sup> and 18<sup>th</sup> Century.



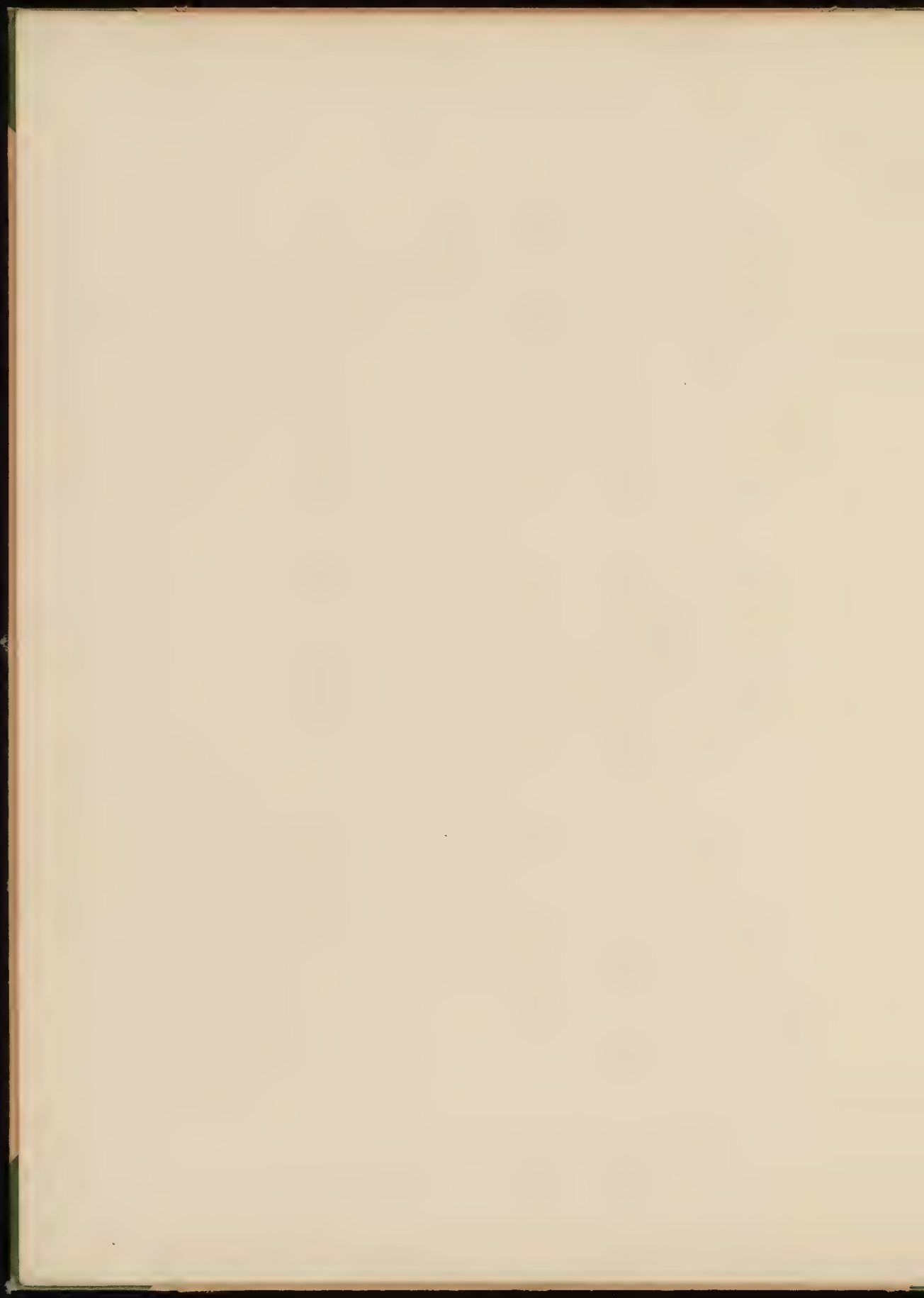
Three Pieces of Carved Mouldings with Sections (half size).

No. I. Portion of a Carved Frame with centre ornament. Period of Louis XV.

No. II. A piece of carved Moulding. Period of Louis XIV.

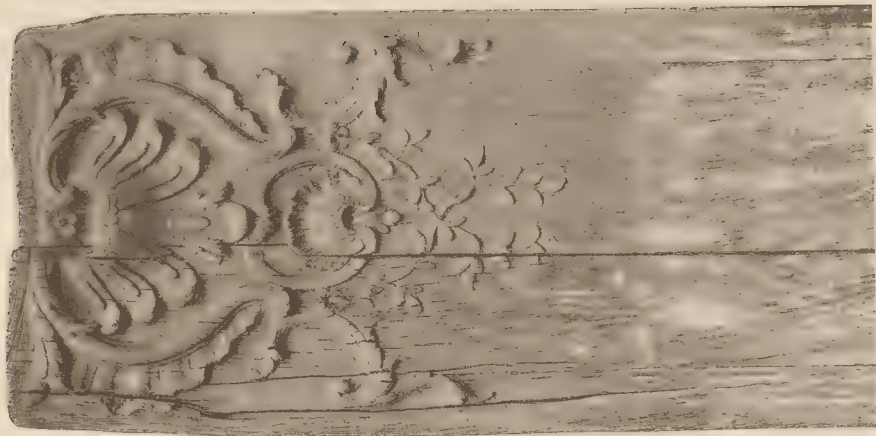
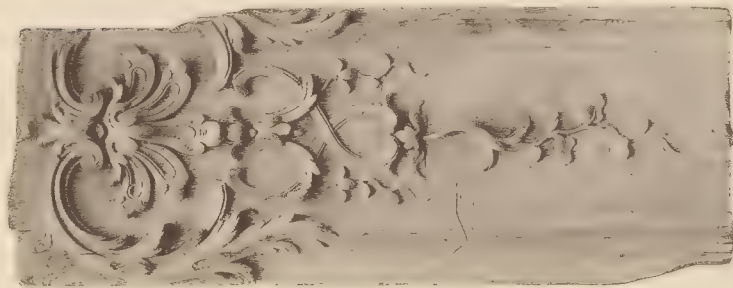
No. III. A piece of carved Moulding. Period of Louis XV.

The Art Corporation Galleries, Glasgow.





French. Early 18<sup>th</sup> Century.

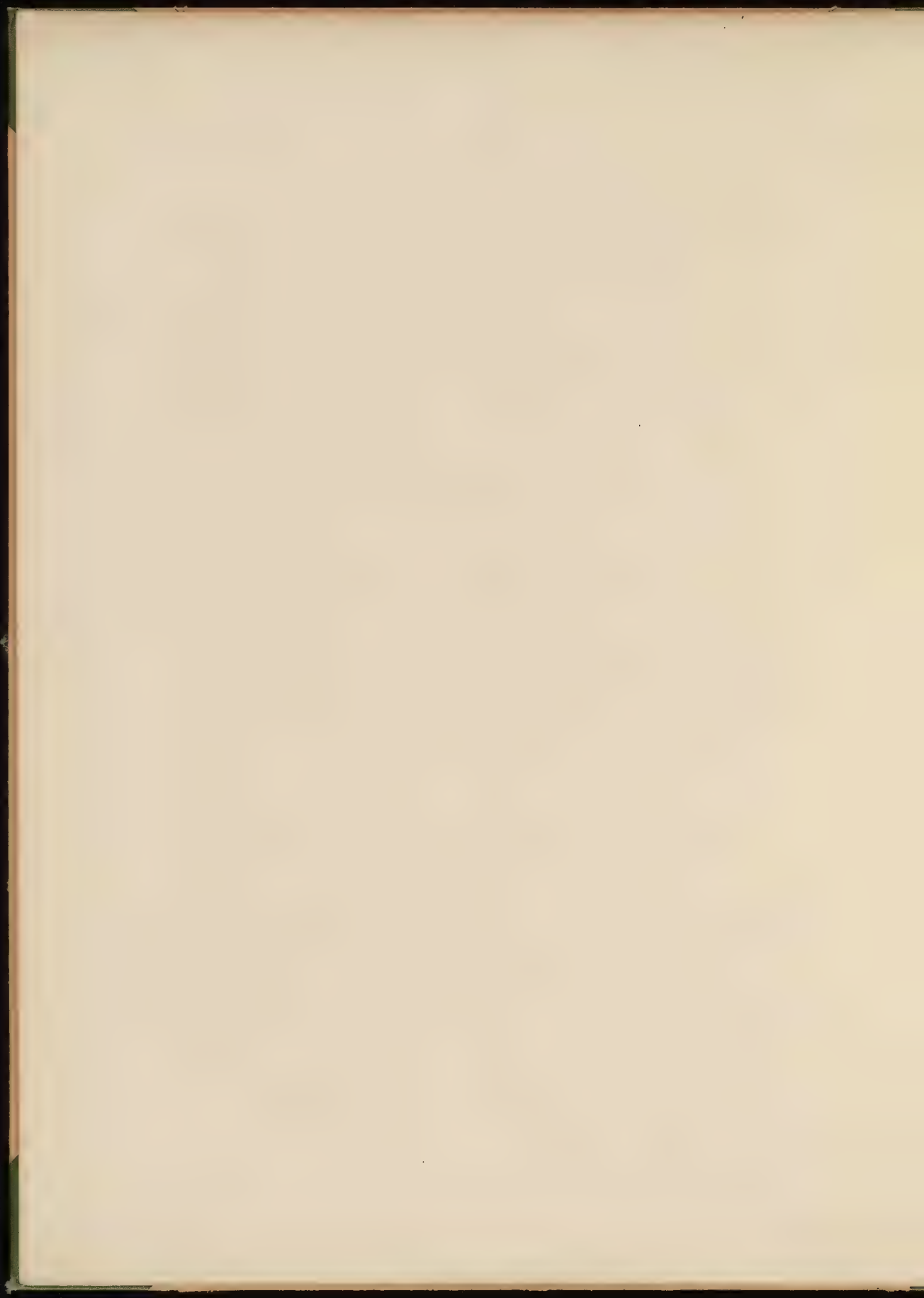


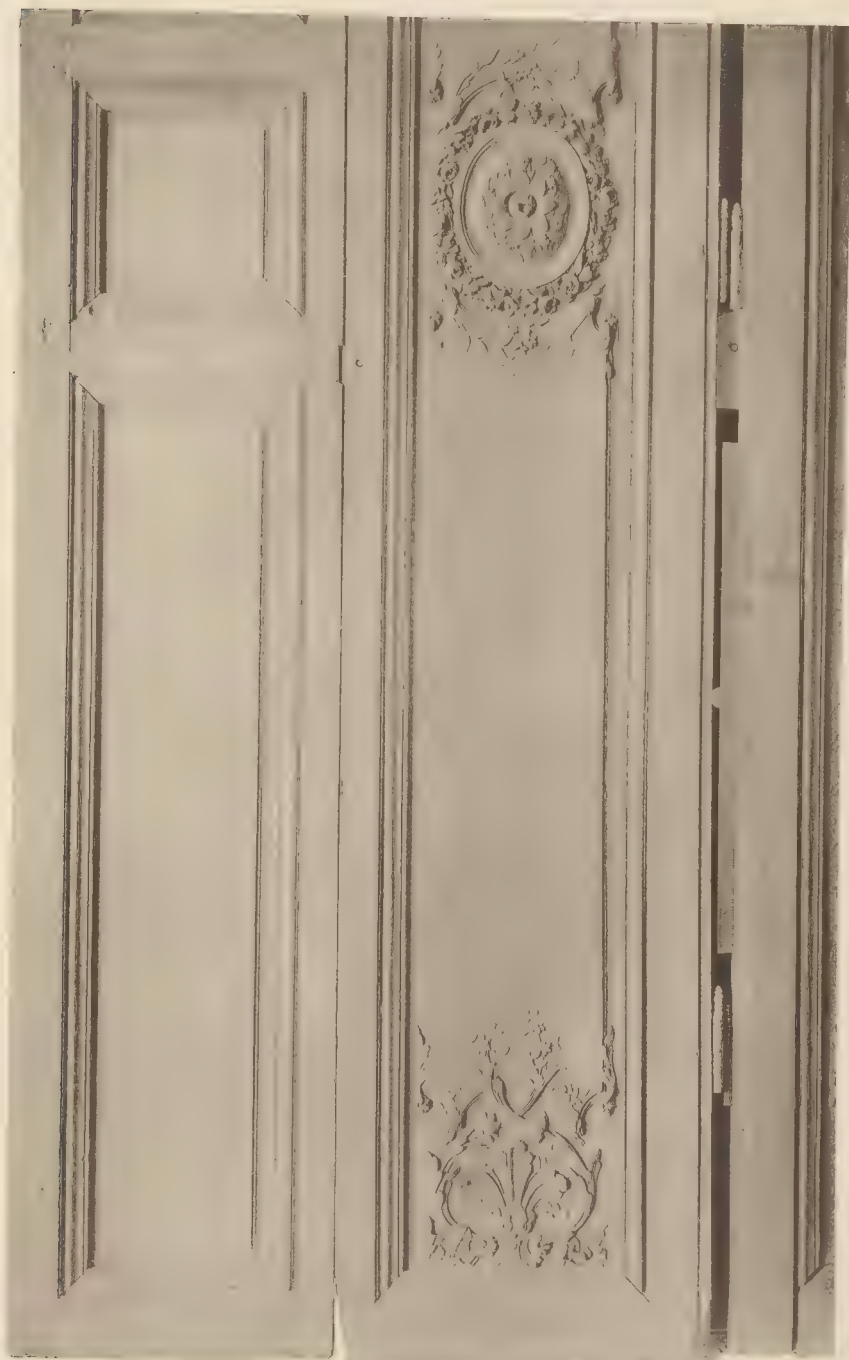
Three Oak Panels, carved with shells and foliage.

The first and third. Period of Louis XV. H. 1 ft. 7<sup>1</sup>/<sub>2</sub> in. W. 7<sup>1</sup>/<sub>4</sub> in. H. 1 ft. 2<sup>3</sup>/<sub>4</sub> in. W. 5<sup>3</sup>/<sub>4</sub> in.

Centre Panel. Period of Louis XIV. H. 3 ft. 9 in. W. 8<sup>3</sup>/<sub>4</sub> in.

The Art Corporation Galleries, Glasgow. Reg. Nos. 95-136 a. y-136 a. f-136 a. 1.

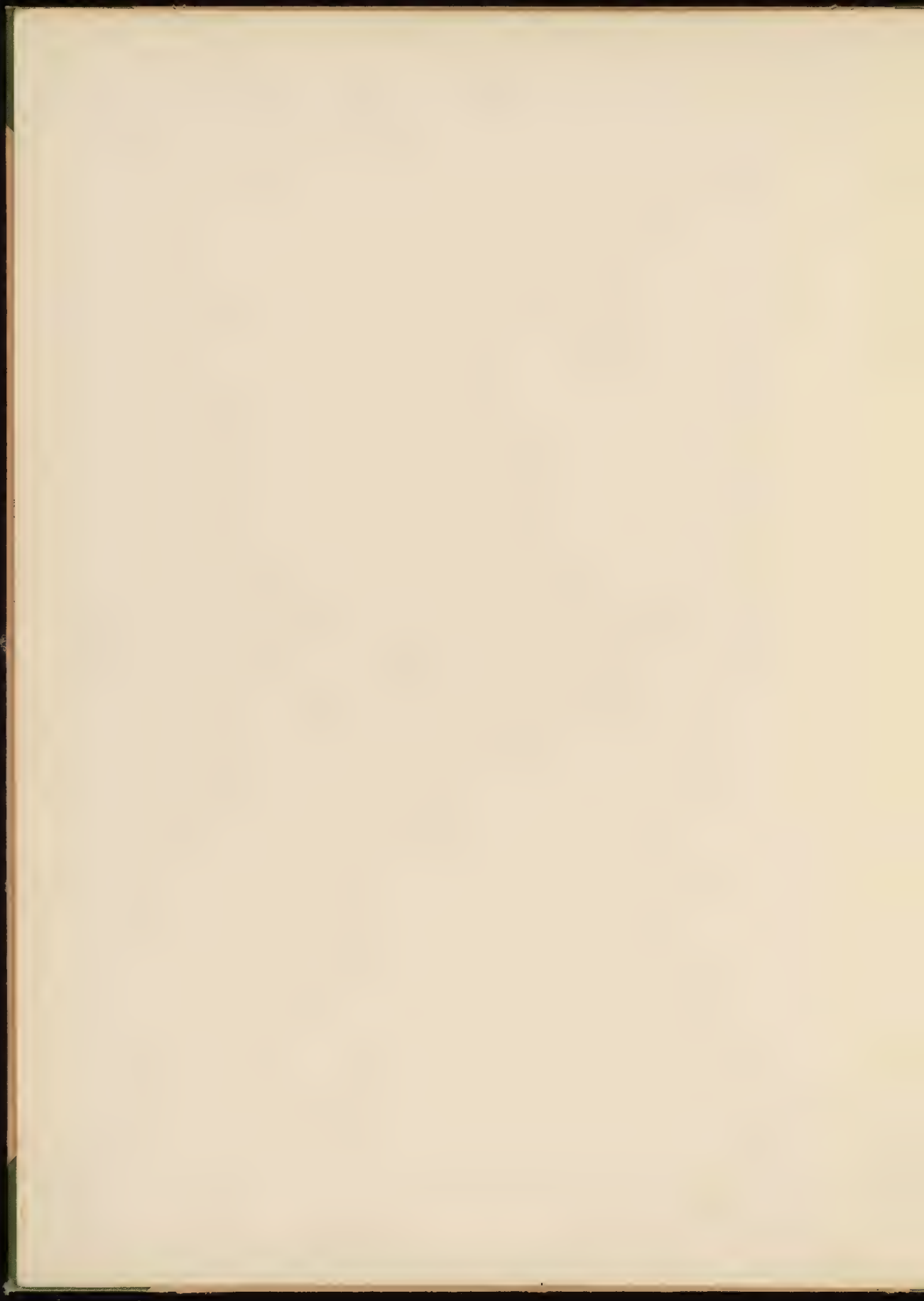




Window Shutter. Oak. Carved with a boss and wreath of flowers in the centre and with ribbons, leaves and flowers at either end. From "Le Palais Royal", Paris. Architect, Oppenord. Period of Louis XV.

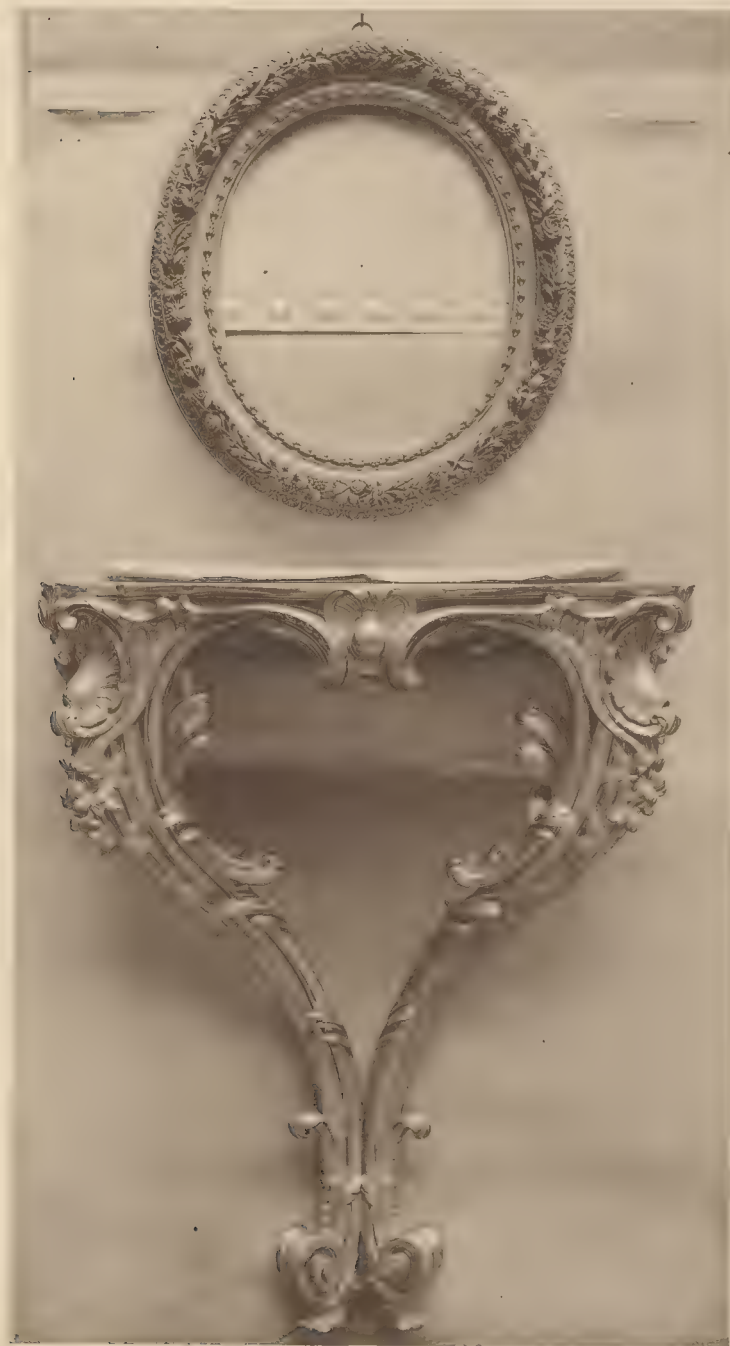
H. 9 ft. W. of Carved panel with framing  $16\frac{3}{4}$  in.

The Museum of Science and Art, Edinburgh.



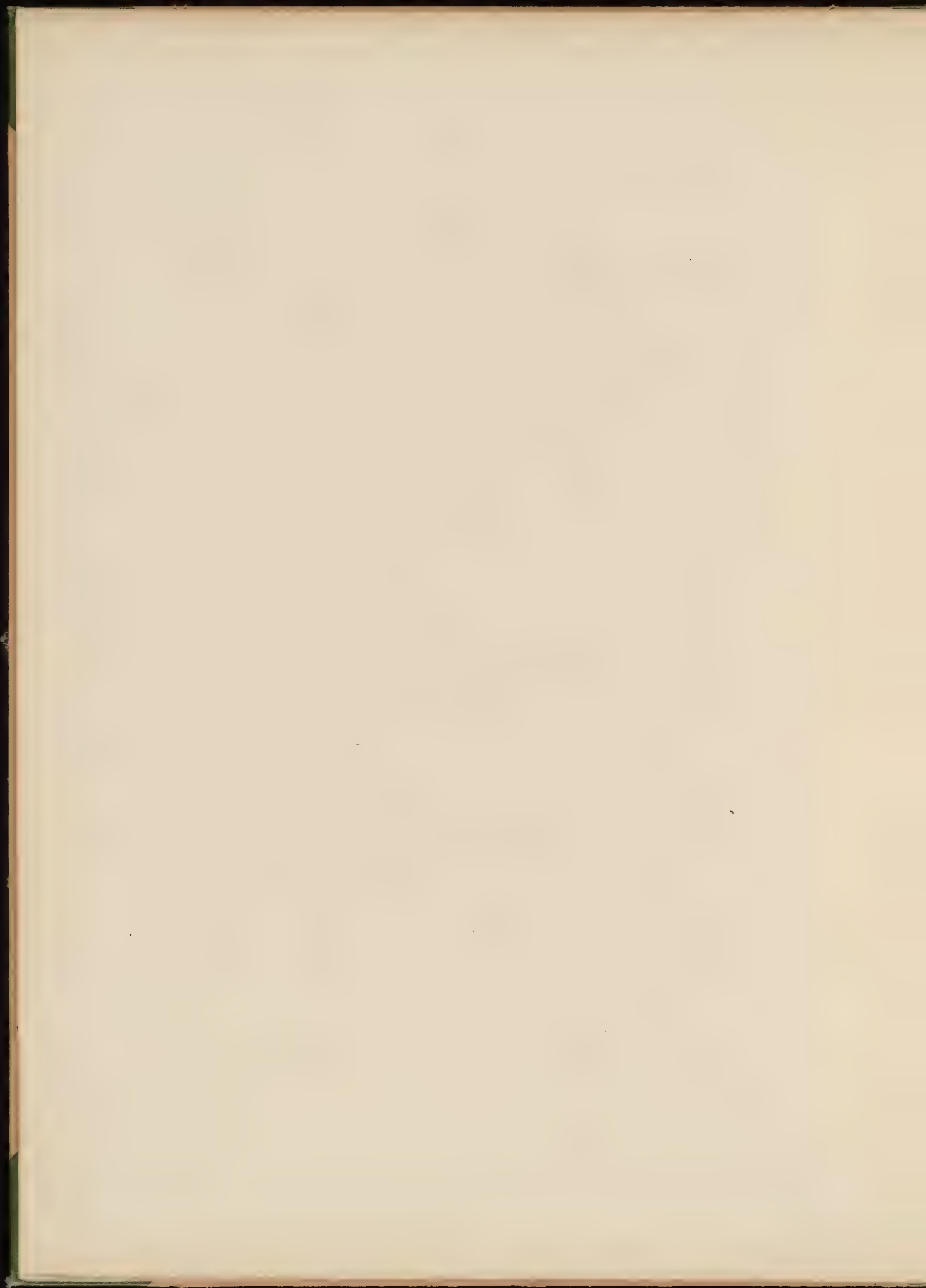


French. 17<sup>th</sup> and 18<sup>th</sup> Century.

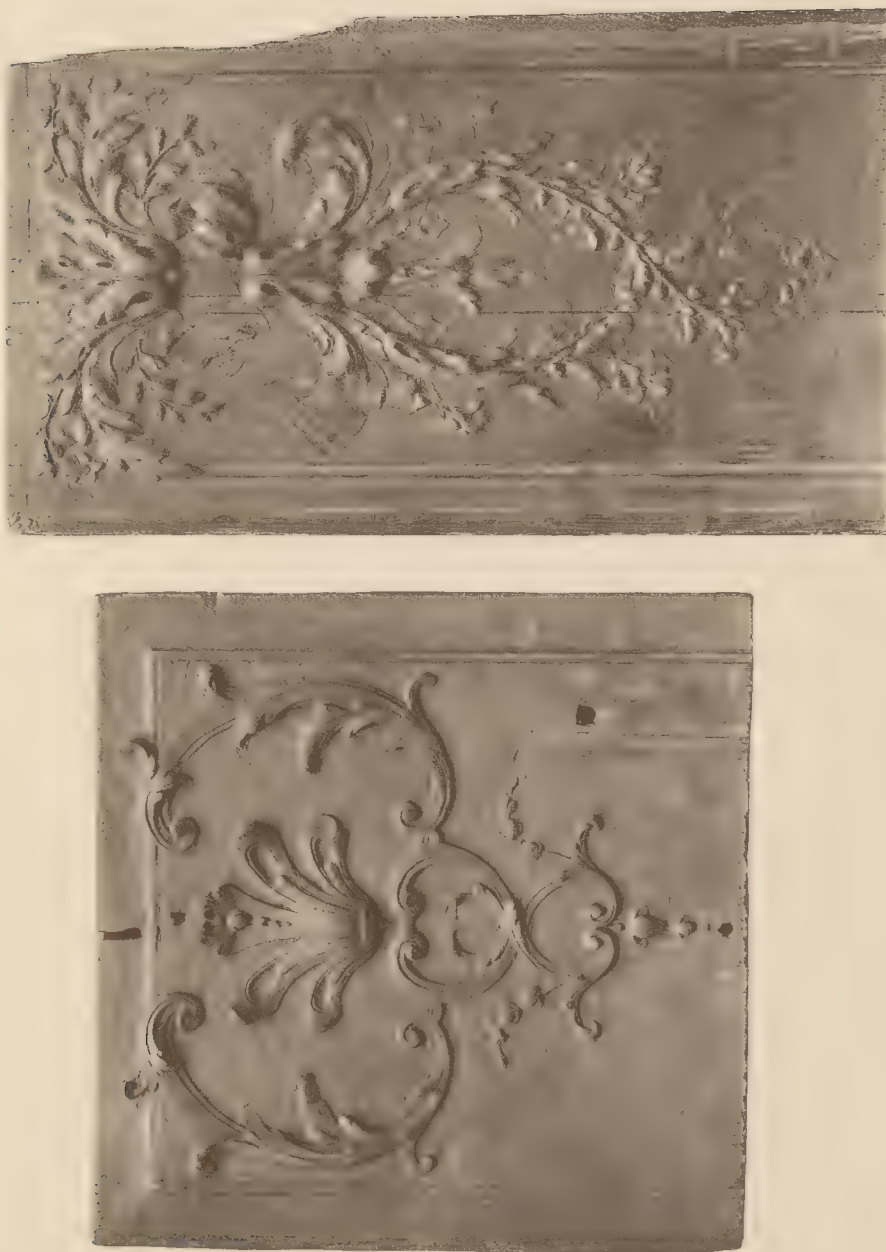


Frame, gilt wood. Carved with flowers and fruit. Period of Louis XIV.  
Reg. No. 679—1864.

Console Table. Carved and gilt. Period of Louis XV.  
South Kensington Museum. Reg. No. 41—1869.



French, 17<sup>th</sup> and 18<sup>th</sup> Century.



Two Carved Oak Panels.

No. I. Period of Louis XIV. No. II. Carved with the Acanthus, Ivy and Oak. Period of Louis XVI?

The Art Corporation Galleries, Glasgow.





French. Late 18<sup>th</sup> Century.



Panel. Oak. Carved with Lilies and Olives. Period of Louis XVI? H. (as shewn in collotype) 3 ft. 3 in. W. 8 $\frac{1}{2}$  in.

South Kensington Museum. Reg. No. 73 -1896.

Carved Bed Post. Period of Louis XVI. H. 4 ft. 4 in. Dia<sup>r</sup> 4 ins.

The Art Corporation Galleries, Glasgow. Reg. No. 95-1369.



French. Late 18<sup>th</sup> Century.



A Cast from a Carved Panel in the "Musée des Arts Décoratifs", Paris. A dancing figure on a pedestal supported by two female figures terminating in foliage.

Sight measure of carved panel. H. 2 ft. 10. W. 19<sup>1</sup>/<sub>4</sub> in.

South Kensington Museum. Reg. No. 209—1890.



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